

This Book to be returned to its place.



Frank Simpson



KF Exhibition.
White district
161
A2020



Charles - balant all forces I



International Exhibition 1862.

OFFICIAL

CATALOGUE

OF THE

FINE ART DEPARTMENT.

CASS 37. ARCHITECTURE.

LASS 38. PAINTINGS IN OIL AND WATER COLOURS, AND DRAWINGS.

CLASS 38A. ART DESIGNS FOR MANUFACTURES.
CLASS 39. SCULPTURE, MODELS, DIE-SINKING, AND
INTAGLIOS.

CLASS 40. ETCHINGS AND ENGRAVINGS.

[CORRECTED.]

LONDON:

Printed for Her Majesty's Commissioners, by

TRUSCOTT, SON, & SIMMONS,

SUFFOLK LANE, CANNON STREET, CITY.

2nd.

ALCOHALD TOWN

LONDON:
Printed by Truscott, Son, & Simmons,
Suffolk-lane, City.

INTERNATIONAL EXHIBITION, 1862.

Regulations with respect to the Admission of Visitors to the Exhibition.

1. The Exhibition will open at Ten in the morning (except on Saturdays, when it will open at Twelve), and will close at Seven in the evening in May, June, and July, and half an hour before sunset after that date. Bells will be rung a quarter of an hour before closing.

2. The Royal Horticultural Society having arranged a new entrance to their Gardens from Keusington Road, the Commissioners have agreed with the Council of the Society to establish entrances to the Exhibition from the Gardens, and to issue a joint ticket, giving the owner the privilege of admission both to the Gardens and to the Exhibition on all occasions when they are open to visitors, including the Flower Shows and Fêtes held in the Gardens, up to the 18th of October, 1862.

3. There are two principal entrances for visitors :-

(2.) In Exhibition Road. (1.) In Prince Albert's Road. And four secondary entrances. Three of these are from the Horticultural Gardens, for the owners of the joint tickets, Fellows of the Society, and other visitors to the Gardens, and one in Cromwell Road for the Picture Galleries. There are several exit doors.

4. The regulations necessary for preventing obstructions and danger at the several entrances will be issued from time to time.

5. Admittance to the Exhibition will be given only to the owners of Season Tickets, and to visitors paying at the doors.

SEASON TICKETS.

6. There are two classes of Season Tickets:

The 1st, price £3 3s., entitles the owner to admission to the Exhibition at all times

when the Building is open to the public.

The 2nd, price £5 5s., confers the same privileges of admission to the Exhibition, and further entitles the owner to admission to the Gardens of the Royal Horticultural Society at South Kensington and Chiswick (including Flower Shows and Fêtes at these Gardens) during the continuance of the Exhibition.

PRICES OF ADMISSION.

7. On the 1st of May, admission is restricted to the owners of Season Tickets.

8. On the 2nd and 3rd of May, the price of admission is £1 for each person; and the Commissioners reserve to themselves the power of appointing three other days, when the same charge will be made.

9. From the 5th to the 17th of May, 5s.

10. From the 19th to the 31st of May, 2s. 6d., except on Saturday in each week, when the charge will be 5s.

11. After the 31st of May, the price of admission on Monday, Tuesday, Wednesday, and Thursday in each week will be 1s.; on Fridays, 2s. 6d.; on Saturdays, 5s.

REFRESHMENT AND RETIRING ROOMS.

12. Refreshments are provided according to an authorised scale of charges hung up in the rooms. The First and Second Class Rooms are on the North side of the Building, looking into

the Horticultural Gardens. Other rooms are in the Eastern and Western Annexes.

13. There are Retiring Rooms, Lavatories, &c., in the North-East Transept and the South-East Transept, adjoining Exhibition Road, and in the North-West Transept and South-West Transept, adjoining Prince Albert's Road. There are also two Retiring Rooms, for Ladies only, in the Galleries on the South side of the Building, adjoining Cromwell Road. A moderate charge is made for the use of them.

LOST ARTICLES.

14. Inquiries respecting articles lost or found should be made at the Police Office, in the South Central Court.

POST OFFICE, RAILWAY INQUIRY OFFICE, TELEGRAPH OFFICE.

5. The Post Office, for the use of Visitors, is at the end of the North-East Transcept on the right hand. Letters for the Country may be posted till 5 p.m. o'clock. The Railway Inquiry Office is in the North-East Tower. The Telegraph Office is at the Central Entrance in Cromwell Road.

SALE OF ARTICLES, &c.

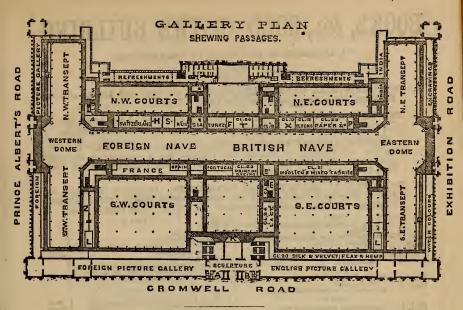
16. No article is allowed to be sold in the Exhibition, except the Official Catalogues, Photographs, Medals struck in the Building, and Refreshments; and no other articles are allowed to be taken out without authority.

17. Opera Glasses may be had in the Picture Galleries and other parts of the Building on

sale or hire at a moderate charge.

18. Visitors are strictly forbidden to touch any of the articles exhibited.

GROUND PLAN OF INTERNATIONAL EXHIBITION. REFERENCES. EXIT a King of Prussia's Porce-Minton's Fountain. Durham's Statue of the CONSERVATORY Ladies' Retiring Rooms. Gentlemen's Retiring BAND Rooms. (2) RFERESHMENTS BELG AUSTRIA ď MACHINERY PLEMENT TALY ď OUR ENTRANC 'n L.S S ANIMALB VECETARE RAL S 0 Z ۲ Z I 텝 RICULTŮ H 2 U HORTICULTURAL 5 0 C ם Ø RES GARDENS CLASS 3 0 REF I FRENCH FRENC CONTRACTORS ín OPEN COUR UNTAI CLASS 1 OFFICES ហ MINING Z STATUE OF OHARLES ALBERT ۳ ۳ N.W. TRANSEPT N.E. TRANSEPT COLONIES 0 K BELGIUM HOLLAN SWITZERL DENMARK WEDEN & WOF CLASS 30 BRAZIL TURKEY MAIN AIN (a)NAVE Ъ FOREIGN NAVE BRITI SH ENTRA NCE × CLASS II MILITARY ENCINEERING OLASS83 ш PRECIOUS HARDWARE CLASS 10 METALS POITERY GLASS. HANSE TOWNS S.E. TRANSEPT ZOLEVEREIN ITALY S.W. TRANSEPT RANCE CLASS 3'Z SHEFFIELD STEEL CLASS CL'26. CL 25 LEATHER ENTRANCE CROMWELL ROA



REFERENCES TO GALLERY PLAN.

- A To Class 29-Educational.
- B To Class 14-Photographic.
- C Architecture.
- D Class 27-Clothing.
- E Class 18-Cotton.
- F Ecuador.
- H Holland.
- K Stained Glass.

- P Class 28-Printing.
- R Austria.
- S Sweden and Norway.
- T Class 36-Dressing Cases.
- X Class 17—Surgical Instruments.
- Z Zollverein.
- L Ladies' Retiring Rooms.

The POST OFFICE for the use of Visitors is at the end of the North-East Transept, on the right hand. Letters for the Country may be posted till 5 p.m., and till 6 o'clock on payment of an extra penny.

The RAILWAY INQUIRY OFFICE is in the North-East Tower.

The TELEGRAPH OFFICE is at the Central Entrance, in Cromwell-road.

TABLES OF CAB FARES may be seen at the Entrance Doors of the Eastern and Western Domes; and at the Central Door in Cromwell-road.

FIRST and SECOND CLASS REFRESHMENT ROOMS are on the North side of the Building, looking into the Horticultural Gardens,

Other Rooms are in the Eastern and Western Annexes.

There are RETIRING ROOMS, LAVATORIES, &c., for Ladies and for Gentlemen (marked L and G in the Ground Plan), in the North-East Transept and the South-East Transept, adjoining Exhibition-road; and in the North-West Transept and South-West Transept, adjoining Prince Albert's-road. There are also two RETIRING ROOMS for Ladies only (marked L in the Gallery Plan), in the Galleries on the South side of the Building, adjoining Cromwell-road.

BOOKS, &c., SOLD IN THE BUILDING

BY AUTHORITY OF HER MAJESTY'S COMMISSIONERS.

- THE INDUSTRIAL CATALOGUE. Containing the Name and Address of every Exhibitor, with a Brief Description of his Goods. Price 1s.
- THE FINE ARTS CATALOGUE. Containing the Name of the Artist, and the Title of every Work of Art exhibited, and the Name of the Exhibitor. Price 1s.
- A CONCISE HISTORY OF THE INTERNATIONAL EXHIBITION OF 1862: Its Rise and Progress, its Building and Features, and a Summary of all former Exhibitions. By John Hollingshead. With Numerous Illustrations and Plans. Price 2s. 6d., or 3s. 6d. bound in cloth.
- THE OFFICIAL ILLUSTRATED CATALOGUE. Containing the Name and Address of every British Exhibitor, and detailed Descriptions of Articles exhibited.

	many number Engrav	ings. In Inliteen Parts, price is. each,	
Now Ready.	CLASS PART 1. 1. Mining, Quarrying, Metallurgy, and Mineral Products. 2. Chemical Substances and Products, and Pharmaceutical Processes.	19. Flax and Hemp. 20. Silk and Velvet. 21. Woollen and Worsted, including Mixed	Now
Now	S. Bubstances used for Food, including Wines. Animal and Vegetable Substances used in Manufactures. PART 2. B. Rallway Plant, including Locomotive Engines.	Fabrics generally. 2. Carpets. 23. Woven, Spun, Felted, and Laid Fabrics, when shown as specimens of Frinting or Dyeing. 24. Tapestry, Lace, and Embroidery.	Ready.
Ready.	and Carriages. 6. Carriages not connected with Railroads.	PART 9.	
Now Ready.	PART 3. 7. Manufacturing Machines and Tools.	25. Skins, Fur, Feathers, and Halr. 26. Leather, including Saddlery and Harness. 27. Articles of Clothing.	Now Ready.
Now Ready.	PART 4. 8. Machinery in general.	PART .0. 28. Paper, Stationery, Printing, and Bookbind-	Now
Now Ready.		29. Educational Works and Appliances. PART 11.	Ready.
Now	PART 6. 10. Civil Engineering, Architectural, and Building Contrivances.	Hambrido and Zabier action	Now Ready.
Ready.	Military Engineering, Armour, and Accoutrements, Ordnance, and Small Arms. Naval Architecture and Ship's Tackle. PART 7.	PART 12. 31. Iron and General Hardware. 32. Steel and Cutlery.	Now Ready.
Now Ready.	13. Philosophical Instruments and Processes depending upon their use. 14. Photographic Apparatus and Photography, 15. Horological Instruments.	PART 13. 33. Works in Precious Metals, and their imitations, and Jewellery. 34. Glass.	In the
isomy.	16. Musical Instruments. 17. Surgical Instruments and Appliances.	35. Pottery. 36. Manufactures not included in previous classes.	Press

- HUNT'S HAND-BOOK TO THE OFFICIAL CATALOGUES. An Explanatory Guide to the Natural Productions and Manufactures of the International Exhibition, 1862. By ROBERT HUNT, Esq., F.R.S., F.S.S., &c., Author of the Synopsis and Hand-Book to the Official Catalogues of 1851. Price 6d. each Part; or, bound in Two Volumes, price 7s.

- Part 1. Raw Materials and Manufactures directly from them. Chemicals, Food, &c.

 1. Machinery, Tools, Implements.

 2. Machinery, Civil and Military. Naval Architecture, &c.

 3. Engineering, Civil and Military. Naval Architecture, &c.

 4. Iron and Steel. Metal Manufactures, Preclous Metals
 - Metals.
- Part 5. Jewellery, Glass. Fictile Manufactures,
 11. 6. Textile Materials and Manufactures, &c.
 12. 7. General Manufactures (Handicraft).
 13. 8. Philosophical Instruments, &c. Paper, Printing,
 14. 8. Education.
 15. 9. The British Colonial Possessions.
 16. Foreign Countries.

And of E. STANFORD, 6, Charing Cross, London, S.W.

- SYNOPSIS OF THE CONTENTS OF THE INDUSTRIAL DEPARTMENT OF THE EXHIBITION. By ROBERT HUNT, Esq., F.R.S., F.S.S., &c. Price 6d. And of E. STANFORD, 6. Charing Cross, London, S.W.
- GROUND PLANS OF THE BUILDING, THE GALLERIES, THE ANNEXES, AND THE HORTICULTURAL GARDENS. Price 3d.
- THE INTERNATIONAL EXHIBITION BUILDING, SOUTH Engraved by J. Le Keux, from a Drawing by Godfrey Sykes.
- VIEW OF THE INTERNATIONAL EXHIBITION BUILDING, WEST FRONT. Engraved by J. Le Keux, from a Drawing by Godfrey Sykes. Price 6d.
- PHOTOGRAPHIC VIEWS OF THE EXHIBITION. By the London Stereoscopic 10. Company. At various prices.
- 11. MEDALS STRUCK IN THE BUILDING. At various prices.



INTERNATIONAL EXHIBITION, 1862.

OFFICIAL DIRECTORY.

HER MAJESTY'S COMMISSIONERS.

THE EARL OF GRANVILLE, K.G., LORD PRESIDENT OF THE COUNCIL. THE DUKE OF BUCKINGHAM AND CHANDOS. SIR C. WENTWORTH DILKE, BART. THOMAS BARING, Esq., M.P.

THOMAS FAIRBAIRN, Esq.

F. R. SANDFORD, Secretary and General Manager.

Special Commissioner for Jury Department.—DR. LYON PLAYFAIR, C.B., F.R.S.

OFFICES OF HER MAJESTY'S COMMISSIONERS :-

EXHIBITION BUILDING, SOUTH KENSINGTON, LONDON, W.

STAFF.

Assistant Secretary—Louis Lindon.

Correspondence—C. W. Franks; Hon. Edwin B. Portman; Captain Herbert Sandford, R.B.A. Assistants—M. Kinsey, R. J. S. Smith,

Sandford, R.D.A. Assistants—M. Kinsly, R. J. S. Smith,
Superintendent of Illustrated Catalogue—Joseph Cundall. Assistant—W. F. Westley,
Superintendent of Official Catalogue—Sydney Whiting. Assistant—J. W. M'Gaully.

Board Clerk and Shorthand Writer-H. S. KEWLEY.

Registrar-C. Martyn. Assistants-H. J. Gibbs, E. Tompson, C. Nugent.

Storekeeper-J. LINCOLN.

Post-Office Clerk—W. H. FOSTER. Assistant—T. W. CHURCH. Clerks—C. H. G. Pease, C. R. Bigland, J. Evans.

Office Keeper—S. MILLIE.

FINANCE.

Principal Financial Officer.—J. J. MAYO.
Assistants—D. C. MAUNSELL, S. J. NICOLLE.
Clerks—PERCY JACKSON, W. G. LAWRENCE.

BUILDING.

Engineer and Architect—Captain Francis Fowke, R.E. Assistant—Captain Philipotts, R.E. Superintendent of Decoration—J. G. Crace.

Surveyor-H. F. GRITTEN.

COMMITTEES OF ADVICE.

BUILDING COMMITTEE.

EARL OF SHELBURNE.
WILLIAM BAKER, Esq.
WILLIAM FAIRBAIRN, Esq., LL.D., F.R.S.

HON. EDWIN B. PORTMAN, Secretary.

FINANCE COMMITTEE.

RIGHT HON. R. LOWE, M.P.
SIR A. SPEARMAN, BART.
EDGAR A. BOWRING, Esq., C.B.
T. F. GIBSON, Esq.
HENRY THRING, Esq.

LORD FREDERICK CAVENDISH, Hon. Secretary.

FINE ART DEPARTMENT.

GENERAL COMMITTEE.

THE DUKE OF BUCCLEUCH, K.G. THE MARQUIS OF LANSDOWNE, K.G. THE MARQUIS OF HERTFORD, K.G. EARL SPENCER. EARL STANHOPE, F.R.S. EARL OF MALMESBURY. EARL SOMERS. EARL OF DUDLEY. LORD ASHBURTON, F.R.S. LORD OVERSTONE. LORD TALBOT DE MALAHIDE, F.R.S. LORD LLANOVER. LORD TAUNTON. LORD ELCHO, M.P. THE LORD CHIEF BARON. SIR STAFFORD NORTHCOTE, BART., M.P. SIR FRANCIS SCOTT, BART. THOMAS ASHTON, Esq. R. H. CHENEY, Esq. REV. E. COLERIDGE. E. C. FIELD, Esq. R. S. HOLFORD, Esq., M.P. H. T. HOPE, Esq. JOHN RUSKIN, Esq. WM. STIRLING, Esq., M.P. S. J. STERN, Esq. TOM TAYLOR, Esq. John Walter, Esq., M.P. W. Wells, Esq. THE PRESIDENT OF THE ROYAL ACADEMY. THE PRESIDENT OF THE ROYAL SCOTTISH ACADEMY.

THE PRESIDENT OF THE ROYAL HIBERNIAN ACADEMY.

THE PRESIDENT OF THE SOCIETY OF BRITISH ARTISTS.
THE PRESIDENT OF THE INSTITUTE OF BRITISH ARTISTS,

THE PRESIDENT OF THE OLD SOCIETY OF PAINTERS IN WATER COLOURS.
THE PRESIDENT OF THE NEW SOCIETY OF PAINTERS IN WATER COLOURS.

THE PRESIDENT OF THE ROYAL INSTITUTION OF BRITISH ARCHITECTS.

P. LE NEVE FOSTER, Esq., M.A., Secretory,

Committee for Class 37 .- Architecture.

ARTHUR ASHPITEL, Esq.

JAMES BELL, Esq.

PROFESSOR DONALDSON.

JAMES FERGUSSON, Esq.

T. HAYTER LEWIS, Esq.

A. J. BERESFORD HOPE, Esq., Chairman.

G. G. Scott, Esq., R.A.

WILLIAM TITE, Esq., M.P., F.R.S., President of the Institute of British Architects.

M. DIGBY WYATT, Esq.

J. B. Waring, Esq., F.R.I.B.A., Superintendent.

Committee for Class 38,-Paintings in Oil and Water Colours, and Drawings.

SIR CHARLES EASTLAKE, F.R.S., President of the Royal Academy, Chairman.

SIR J. W. GORDON, President of the Royal Scottish Academy.

S. CATTERSON SMITH, Esq., President of the Royal Hibernian Academy.

F. Y. HURLSTONE, Esq., President of the Society of British Artists.

F. TAYLER, Esq., President of the Society of Painters in Water Colours.

H. WARREN, Esq., President of the New Society of Painters in Water Colours.

R. Redgrave, Esq., R.A., Professional Adviser.

C. W. FRANKS, Esq., Secretary.

Sub-Committee. Class 38A,-Art Designs for Manufactures.

MARQUIS OF SALISBURY, K.G.

SIR J. P. BOILEAU, BART., F.R.S.

H. A. BOWLER, Esq., Honorary Superintendent.

HENRY COLE, Esq., C.B.

C. D. FORTNUM, Esq.

D. Maclise, Esq., R.A.

R. Monckton Milnes, Esq., M.P.

C. J. RICHARDSON, Esq.

J. C. Robinson, Esq.

GODFREY SYKES, Esq.

M. DIGBY WYATT, Esq.

Secretary-G. F. Duncombe, Esq.

Committee for Class 39.—Sculpture, Models, Die Sinking, and Intaglios.

THE MARQUIS OF LANSDOWNE, K.G.

THE EARL OF GIFFORD, M.P.

J. H. FOLEY, Esq., R.A.

A. H. LAYARD, Esq., M.P.

R. WESTMACOTT, Esq., R.A., F.R.S.

Superintendent-EDMUND OLDFIELD, Esq., M.A.

Committee for Class 40.—Etchings and Engravings.

W. H. CARPENTER, Esq.

D. Colnaghi, Esq.

G. T. Doo, Esq., R.A., Chairman.

R. J. LANE, Esq., A.R.A.

W. SMITH, Esq., Superintendent.

C. W. Franks, Esq., Secretary.



CONTENTS.

																Page
Bri	TISH DIVISIO	-: NC	_													
	Class 37—A	rchi	tectui	e												82
	" 38—Pa	ainti	ng													10
	" 38A—"	Art I	Desig	ns												125
	" 39—Sc	culpt	ure		γ.											140
	,, 40—E	ngra	ving													106
n a	mrass Drores		(in +1		don of	f owner	noons	ant :	n +1n n	Call						
FOR	EIGN DIVISI	lON	(m u.	ie or	der o	Larra	ngem	ent n	u the	Сап	ery):					1.0
	France	•	•		•	•	•	٠	•	•	•		•	٠	٠	159
	Germany	•	•	•	•	•	•	•	•	•	•	•	•	•	•	181
	Austria	•	•	٠			•)			1.			1			202
	Holland	•		•					•							209
	Sweden			."												215
	Norway										٧.					218
	Denmark															221
	Russia .															227
	Belgium												,			233
	Spain .				•											241
	Switzerland															245
	Italy .															250
	Rome .															265
	Greece .												·	Ċ	Ċ	275
	Brazils .		. •									·	Ċ		•	277
	United State	es									i		·	•	•	278
	Portugal									Ţ,	•	•	•	•	•	280
	Turkey										·	i	•	•	•	280
																400

No copies, sketches, or Photographs are allowed to be taken, under any circumstances, from the Pictures or Drawings.

The numbers on the Pictures are arranged to begin from the Central Entrance, in Cromwell Road; and in each room commence on the right as the Visitor enters.

FINE ART DEPARTMENT.

I.

BRITISH DIVISION.

AVINTRA BUT THE TANK

AND THE WHITEHAM

THE BRITISH SCHOOL OF OIL PAINTING

I In one notable way English art differs from that of all other European schools. They have their root more or less in mediaeval times; ours, in modern. They are influenced in style or subject by native earlier masters; we, by foreigners only. Our eighteenth century painters had to create the belief that England was able to produce Art: Italy, France, Germany, and the Netherlands could point to former triumphs with pride, or study them with emulation. The key to the first period of the English school is given by this

peculiar position of circumstances.

II It is not intended, in this and the following summaries, to give a catalogue of names, or attempt to characterize every painter represented in the Exhibition, but to sketch the spirit of each School in its main phases, with the causes that guided its development. This will be done best by following the course of the greater artists; for these, like the greatest men or greatest books of any period, not only embrace the aims of inferior minds, presenting them in a fairer and clearer form, but add to what they could do all that lies within the prerogative of genius. Four such men—a large number for one century—occur in the eighteenth:—Hogarth (1697—1764); Wilson (1713—1782); Reynolds (1723—1792); Gainsborough (1727—1788). Thus the life of Gainsborough, the latest born, covers thirty-seven years of the life of Hogarth, the earliest. How then did previous Art affect these great contemporaries? By what elements of their own did they found an English school in a country which had hitherto known little but the naturalized art of Holbein and Zuccaro,—of Rubens, Vandyke, Lely, or Kneller? How far did they carry native painting? A reply to these inquiries will at once contain the essential story of the British art of the last century, and prepare us, in some degree, to understand that of the present.

III In his life not less than in his works, Hogarth presents a sturdy protest against all previous styles. No man more distinctively and decidedly original and creative—not even Phidias of Athens, or Giotto of Florence,—ever handled Art: no one, for good or for evil, was ever less affected by pre-existing influences, or by contemporary criticism. The modern art of Europe began as completely with him as its modern poetry with Dante; and as Dante's fellow-countrymen were at first unable to believe that a great poem could be written in their mother tongue, so Hogarth's were incredulous that England could produce a painter. He first, with a serious and widely extended scheme, put into painting what Fielding put presenting them in a fairer and clearer form, but add to what they could do all that lies

In their mother tongue, so Hogarth's were incredulous that England could produce a painter. He first, with a serious and widely extended scheme, put into painting what Fielding put into novel-writing; he brought the canvass down from mythology and pageantry, and made it tell the real story of common life,—its pathos, its meanness, fashions, humours, tears, laughter, triumphs, and depths of degradation. Clowns, fops, lords, rebels, politicians, gamblers, labourers, soldiers, brides, mistresses, spendthrifts, poets, musicians, madmen—nay, the very wigs and queues and walking-sticks of the age,—all move and live on the stage of his marvellous theatre. In a sense true of no other artist, Hogarth held up his mirror to nature, and gave back the form and pressure of the time with a strength only equalled by his subtlety. Shakespeare (always exceptional) excepted, no artist, not even Crabbe, has drawn so many characters for us, has given us so much healthy laughter—so much of 'the sorrowing by which the heart is made better.' Yet, in this prodigality of power, one thing is wanting—not perhaps to his mind, but to his pictures,—the charm of beauty is not conspicuous here. Occasional touches of grace or repose occur, the severity is not without sweetness; yet the higher sphere of loveliness is hardly reached; there is no clear sense of the poetry of nature. Through his stern, honest-hearted rejection of Italian art, abused and ill-estimated as he saw it by the men of taste about him, he missed this gift in marked intensity.

Not so with Hogarth's immediate successors. The sense of beauty, the love of 10 Not so with Hogarth's immediate successors. The sense of beauty, the love of innocence,—no artists have enjoyed these more deeply than Reynolds and Gainsborough; nor in management of colour, in light and shade, in gracefulness of line, and delineation of character, have they been often equalled. Their art, in technical points, was based on that of their great foreign predecessors. In them ended, in fact, that noble style of portraiture which began with Giorgione and Titian in Italy, and was continued by Velasquez in Spain, in Flanders by Vandyke and Rubens. It is to these later men, however, that their likeness is most visible. Rubens and Vandyke began the modern manner in portraiture, introducing greater variety in colour, dress, and furniture, and, as sacred art was declining, giving their portraits a more ornamental and independent character. Gainsborough and Reynolds fell

short of these artists in thoroughness of work. Their drawing is generally careless, rarely complete, never masterly. Dresses, landscape, and other accessories, are hinted at rather than worked out. Their colour even, though always true in intention, is often hardly more than a suggestive tint; and the canvasses, already blanched by fading or browned into obscurity, testify too often to the loss of those simple early methods which make Van Eyck's pictures look more recent than Sir Joshua's. Our artists in these points failed to equal their masters; in others, they learned some traditionary lessons from which the self-trained Hogarth was applyly free. It is to bad former examples that Reynolds owed his occasional false classical style: from shallow former principles that he learned to be content with careless unfinish and slovenly landscape;—that Wilson satisfied himself with conventional trees, and put imaginary shepherds or personages of ancient mythology in scenes which, but for Berghem or Claude, would have been peopled with the real human creatures he could draw so well, when unhampered by precedent, and painting for himself only.

V Yet, after full confession of what in them was deficient, or of temporary character,

V Yet, after full contession of what in them was deficient, or of temporary character, Reynolds and Gainsborough stand amongst the very few great portrait painters of Europe. No one has, indeed, in any age, exceeded the airy grace and ingenuous delicacy which Gainsborough threw into his work: no one has surpassed Reynolds in the charm of naturalness, in 'his profound feeling' (to quote the admirable remark of Wilkie), 'for the indescribable thoughts of the inward man,' in his high and holy simplicity. And yet their art, in its own day, met with an incredulity, from patrons and public, which itself is almost incredible to us. Men were lately living who might remember how, in the noble eulogy of his rival which Reynolds pronounced, he thought it needful to preface his praise with what is almost an apology for Gainsborough and himself, as not "graduates in the great style," although their portraits were, in truth, far more really "historical pictures" than most works which then professed to deserve the title, and still crowd, with forgotten names.

the galleries of the period.

It would be idle to weigh these great artists against each other in a partisan spirit; yet, whilst many high qualities are common to both, it may be noted that Gainsborough shows, on the whole, more ease in invention; Reynolds, more felicity in form: that he has more splendour in colour; Gainsborough more purity. There is something of the morning in Gainsborough's tints; of the sunset in Sir Joshua's. The first is the truer colourist; he has a lightness of touch, corresponding to an airiness of figure, an occasional even nearer nearness to nature in his girls and children. Yet the latter is decidedly the greater artist. His figures,—the little 'Miss Boothby,' the 'Mrs. Siddons,' the 'Duchess of Devonshire and Child,' the 'Age of Innocence 'stamp themselves more vividly on our memories; less picturesquely graceful than Gainsborough's, they are more deeply and essentially. And with this deeper grace, Reynolds commands something of what he so admired in Michael Angelo. Where the subject shows, he rises to a deeply-felt grandeur. But what strikes us most, is his ineffable and winning tenderness. It is in this last direction that English art was carried furthest by him and by Gainsborough. Strange as it may seem now, childhood and maidenhood before them had been rarely painted in their essential nature; nor is it likely that, in this point, any will surpass them.

onor is it likely that, in this point, any will surpass them.

'No man,' said Reynolds, with a truth which cannot be too much dwelt on, 'ever put more into a head than he had in his own.' But he who thus expressed the essential law and limit of portraiture was reckoned among the best in an age fertile in strong thinkers. A lofty equanimity, a scorn of the world's trifles and gossip, a sweet humility towards all nature, generosity and gentleness towards fellow-workmen,—such, and others like them, were the characteristics of this great painter. Patient industry,—that quality so inseparable from real genius, that no wonder he thought them identical,—was his guiding principle through a long life of constant education and advance in his art. Yet it may be doubted whether any one of the pictures which to us seem masterpieces satisfied the painter, or adequately rendered that idea which, in his own poetical words, 'subsists only in the mind:—the sight never beheld it, nor has the hand expressed it; it is an idea residing in the breast of the artist, which he is always labouring to impart, and which he

dies at last without imparting.'

VI Hogarth was the most original of these men; Wilson the least. Yet his pictures prove that if born in a more intelligent age, he would have freed himself from the mannerism of his predecessors. His landscape wants the grand conception of Gainsborough, his English sky, and air, and freshness; it wants, also, the picturesqueness, the accuracy of detail, to which we are accustomed. But nature, in the word most often applied to her by the oldest poets, is pre-eminently varied,—she has largeness, not less than minuteness; beside the glory of the sunset, or the tenderness of the meadow grass, the agitation of storm, and the repose of far horizons. These great elementary features of the landscape were Wilson's portion. The tempest, the calm, the quiet irradiance of midday or twilight, vexed seas, or gorgeous ruins, mass, and breadth, and stateliness,—in such scenes his truly poetical spirit found what he could render with force and unhesitating readiness. In the representation of these he had no forerunner in English art, nor has he found many followers.—The landscapes of Morland (1763—1801), though as far from the poetical grace as from the grand conception of Wilson's or Gainsborough's, present a closer resemblance to common English scenes, and are sometimes touched with a happy facility.

The chief direction in which the Italian and Flemish schools influenced the English was by raising a false idea of the historical style. Subjects from the past, to be clothed in unreal dresses, and painted on a large scale, were required for what was called the 'dignity of art;' portraiture and landscape were thought beneath it. A few attempts, in which fine colour and the painter's own grandeur and tenderness of style half concealed in which fine colour and the painter's own grandeur and tenderness of style half concealed unvanquished impossibilities, were made by Reynolds; others by West, Barry, Northcote, Harlow, Fuseli, and Opie. Where the themes chosen fulfilled true historical conditions,—belonged to modern times, and could be painted as they really might have been, as with West's 'Death of Wolfe,'—some genuine success was obtained: and Copley's 'Major Pierson' is magnificent. But in these works generally we must regret high qualities thrown away on a false system: thought wasted by Barry, force by Opie, grace by West, fancy by Pavell. As in all living arts, there is a severe unity in painting; where the main aim is away on a false system: thought wasted by Barry, force by Opie, grace by West, fancy by Fuseli. As in all living arts, there is a severe unity in painting: where the main aim is not truthful, subsidiary merits are rarely reached; and in the qualities of drawing, colour, and expression, these artists are seldom felicitous. Nor, although their aim was simpler, can much higher praise be claimed for the minor portrait painters,—Opie, Romney, Owen, Raeburn, Hoppner, and Jackson. With these a more recently popular name may be properly joined, Lawrence, through the influence of whose style a careless manner of portrait-painting, not requiring more detailed notice, though relieved by occasional likenesses of greater life and charm, has unhappily descended (as from Chantrey in sculpture) to our own days. It would be unfair to regard the artists named as mere followers of to our own days. It would be unfair to regard the artists named as mere followers of greater men. There is much natural sweetness in Romney and in Lawrence, whose delicate feeling, and facility of rendering the picturesque elements of the face, for a while concealed his mannerism and want of power. Others have more or less force and vigour. There is a largeness and freedom of style about the half-fancy, half-historical groups on which they sometimes ventured; yet it can hardly be said that they carried the art further, or rank amongst the great of all time.

VIII More decided steps onward were made by Bird and Wilkie. The former (1772—

1819), a painter little known, and not of conspicuous power, deserves notice as one of the very first who successfully worked in that style, which was destined, with landscape, to be the leading feature in modern art. Bird's subjects mark this aim;—'The Saturday Night,' 'The Will,' 'The Country Auction,' 'The Raffle:'—incidents of common life, and each suggestive of some little tale, half humourous or half sentimental. It is by the introduction of the last elements, that this manner, with which from Wilkie onwards we are familiar, is distinguished from earlier attempts. Processions and ceremonies had been painted long before in Venice, courtly life in France, rustic in Holland; but the touch of the Tale is all but wanting in these works, although here and there painters (notably Jan Steen) seem on the very verge of that new field, into which, through some law, imperative as those to which we arbitrarily confine the name natural, they were unable to penetrate.

IX This style, and landscape,—regarded no longer as the scene of some recorded human In style, and landscape,—regarded no longer as the scene or some recorded human story, but as the representation either of nature embodying man's fortunes in her own features, or of nature in her solitary splendour,—mark the art of this century not less distinctly than religious subjects mark that of the fourteenth. Hardly known to our great grandfathers, what could have rendered them so prominent now? In such inquiries the risk is great of considering as cause what is only itself an effect of some larger and, perhaps, undecipherable reason. Yet it is indisputable that the growth of the Incident style in painting runs parallel with the great outburst of novel writing from about 1790 onwards, with the social change which gave the patronage of art rather to the mercantile than to the educated classes, with that fusion of ranks and interests which (in another sphere) found expression in Burns, Scott, Crabbe, and Wordsworth. It would be rash and invidious to attempt to name precisely the artists of this age who might be placed in the first rank with the four of the last. But of those whose claims to excellence none will deny, Wilkie and Mulready of the last. But of those whose claims to excellence none will deny, Wilkie and Mulready represent the style most satisfactorily, and will be here treated as typical of many others. Every lesser master, if a true man, has undoubtedly, like the greater, his own gifts and methods; yet the aim of many known men is circumscribed on the whole by the limits above defined; and space fails here to trace their individual characteristics, although two clearly-marked divisions of this school must be noticed. Historical incidents, viewed mainly in their picturesque character or in the light of sentiment, have been chosen by one; scriptural, by the other division. The grace and delicacy of Eastlake, to whom the latter direction of English art is mainly due, have not yet been equalled by his followers.

X. In Hogarit's nictures a direct moral is generally dominant; they are De Foe on

X In Hogarth's pictures a direct moral is generally dominant; they are De Foe on wass. In Wilkie's (1785—1840) the moral is subdued beneath the wish to paint the scene in all its humours, comic or serious. He is thus more truly and essentially an artist; but the circle of Wilkie's creations is smaller, lying mainly within the field of Scottish peasant life. Here, however, like Burns, he reigns and triumphs; and, like the poet, in proportion as he recedes from it, is less and less successful. We think of him always as the painter of 'The Rent Day,' 'The Fiddler,' and the 'Blindman's Buff;' yet his later works have a charm and a variety, which show that but for the early failure of hand and eye, he might not, in such scenes, have fallen below his earlier excellence. In exchange for the minute finish of his first painting, these are executed in a broader style, more sweet, if less expressive; they make us feel the loss, of all losses the most irrecoverable, which a

nation sustains in the premature death of genius. Not so with Mulready, who has been spared to our advantage through a long life of unusual gifts, united to unusual industry. His power of invention is probably less spontaneous than Wilkie's, his presentment of the scene less dramatic, his subjects drawn oftener from books; but with what felicity of line. seene less Gramatic, his subjects Grawli officier from books; but with what felletty of line, what a deep and Grecian grace are they exhibited! No English work for the first fifty years of this century, equals Mulready's masterly drawing, no landscape-glimpses excel his in finish and beauty; no one has brought so pure and poetical a thoughtfulness to the aspects of common life; others have given grander, none more brilliant or sweeter colouring.

XI To draw thoroughly and colour truly, are the first fundamental necessities of painting as art; nor will graceful feeling, or depth in thought, or sense of life and humour—

no pictorial intention, in a word, however excellent—atone for want of these primary requisites. Two men may be named, amongst many, who have hence fallen short of the place for which they appeared marked out by nature—Stothard and Leslie; they must be looked at almost less as painters than as designers. But viewed thus, we owe to Leslie many scenes of a thoughtful, delicate, and gracious humour in which the very genius of Addison seems to reproduce itself; to Stothard, many which in tenderness, purity, and a certain mysterious and ineffable grace, rank second only to the designs of Raphael. And as Stothard reminds and ineffable grace, rank second only to the designs of Raphael. And as Stothard reminds us of Florence and Rome, so the glorious days of Venice are recalled by the last great figure-painter (not professedly historical) of that half-century,—Etty (1787—1849). He alone amongst his contemporaries successfully devoted himself to represent the pure human form, which he painted with a brilliant transparency of colour rarely seen beyond the limits of Venetian art. It is true that he tried portrait, landscape, subjects sacred and historical, and often with happy, almost always with striking, result; but his love for human form restricted him in the main to what may be called subjects of fancy. This was unfortunate; for scenes from mythology—whether the genuine mythology of Greece, or that later artificial mythology, which for three centuries has infested Europe—cannot have for my the least groupine head and heart felt interest. But if a less gurget heave aggreed him for us the least genuine, head and heart-felt interest. But if a less unreal theme engaged him —when he was with Cleopatra in her glory on the Cydnus, or Youth at the prow, or 'where eternal summer dwells' in the gardens of the Hesperides—Etty produced works which are for all time, and rank amongst our best national treasures.

XII Millais' work, like Etty's, stands apart from the style of domestic incident, though not so much by virtue of choice in subject as by greater elevation of tone and corresponding splendour of execution. His art, in fact, like Wilkie's, ranges over life in all its variety, from knight to churl, selecting always, though not always with equal success, themes which appeal strongly to passion or to imagination. Millais, with Holman Hunt, may be said to have taken up the inheritance of colour from Etty, although with the gift they have not followed the execution, often vague and slovenly, of that celebrated colourist. Nature has a thousand aspects, and in all is alike inimitable; but that Vision which we call Art, from time to time turns to mirror some one of her attributes which had before been less represented. Thus, more persistently than any former artists, Millais and Hunt, with others, sented. Thus, more persistently than any former arfasts, Miliais and Hunt, with others, have aimed at fidelity and minuteness, trusting less to remembrance than to fact; and there is hence a subtlety of handling and of expression in their works of which the eighteenth century, and the artists trained in that style, supply few examples. Here also we find the general accordance between art and the prevalent taste of the age displayed in an accurate pictorial rendering of past ages or foreign habits to which modern historians and travellers have accustomed us. Many of Hunt's pictures are proofs of this tendency, yet they are not realized through minute detail; the details, with the main idea, are rather vivided by his own. intense inner faculty of realization. A serious, an almost tragic, interest pervades his work; it strikes us with a strange earnestness. Nor has any other English artist rivalled him in the force with which he has thrown these qualities into religious art.

XIII An age in which pictures are mainly desired for the adorning of private houses, and the subjects popular are domestic incident or landscape, will be ungenial towards the historical style, even when rightly understood and treated with vitality. We have here but a scanty list:—Haydon, whose abortive ability fell short of his early promise; Martin, in whose art perspective powerfully treated is, however, the only real element of art present; and, more recently (to pass over minor, or hitherto hardly proved, appirants), Cross and Maclise. The latter, though not very successful in harmony and grace, or in management of light and shade, has given us many fine inventions, in his latest designs reaching an elevation and a power which are not often conferred by the years of advanced maturity. Cross (1819—1861), little known during his brief career, has received a tardy and too late recognition. The few works which the struggle for subsistence left him leisure to execute, though, like those of Maclise, deficient in the graces of colour, are amongst our highest historical pictures in dramatic truth, grandeur of arrangement, and beauty of line; nor in the weak point of English art, life-size delineation of human form, has any English artist

shown greater mastery.

Except by a more minute accuracy and greater aim at realization of the scene in all points, the historical art of this century does not essentially differ from that of the eighteenth: but landscape painting, as already noticed, is the second distinctive style of our own age. As with the art of domestic incident, this mode of art is also in strict sympathy with corresponding phases in literature and taste. As the former was contemporary with

the modern novel, so the latter has appeared simultaneously with the love of travelling and the love of natural description. These passions (we may justly so call them) are due, no doubt, in part to simple increased opportunity; to recent wealth and peace, and multiplied facilities for journeying. Perhaps the more familiar conversance with nature in her loveliness or her terror, the simple sight of Western Scotland, or Naples, or Monte Rosa, has inspired the wish to transfer to our walls what, in verse or in actual vision, has so charmed our senses: perhaps the poetry of physical science has enlightened and enlarged our sympathies: perhaps the very contrast with the civilization which enables men to travel readily, deepens their appreciation of the scenes in which civilization has no part, and even the powers of man seem but a little thing before the majesty of nature. However this may be, the love of landscape has been a glorious gain to modern English art, and gives it its most essentially original character. We no longer see trees and mountains through the imperfect eyes of Claude or Poussin; we do not measure the sunbeams by the standard of Cuyp, or the twilight after the proportions of Rembrandt. Yet this great advance was not made at once. A few artists, of whom Crome and Bonington were perhaps the most only, of the twinght after the proportions of itembrands. The has given at the most gifted, worked in a mixed style, blending the teachings of nature with the traditions of the schools. Others felt the inadequacy of earlier attempts, but have been able to free themselves entirely from a different influence. Something of the art of the stage is united with the genuine art of Stanfield; more with that of Danby and Roberts. Yet the careful pictures of ancient temple and castle, of cathedral and palace, which we owe to the last, are almost without precedent—certainly without rival—in all former centuries. The scenery of Danby, whether that of 'perilous seas in fairy lands forlorn,' or of the hardly less marvellous equatorial ocean, is a creation beyond the fancy of any earlier painters, as the splendid drawing of Stanfield in rock and sea and lake scenery, was beyond their achieve-Foreign subjects are familiar to these men; others have more exclusively painted ment. Foreign subjects are familiar to these men; others have more exclusively painted our own England. Constable, first in time though not in rank, deficient in drawing, unequal in execution, ungifted with grasp or variety of conception, has, however, rendered a few aspects of English landscape with force, and freshness, and noble simplicity. Creswick has a grace and a poetry to which a monotonous manner hardly allows full play. These artists have taken the level and the copse, the gray of dawn or of shadowy skies for their special portion. Linnell has given us the glory of sunset over vast plains, or the clouds which cather and glow above forest abysecs. Head the carms and search plains, or the clouds which gather and glow above forest abysses; Hook the azure and emerald of the Atlantic, or the cliffs and meadows of south-western England—not only painting such scenes as they glitter to the traveller's eye beneath full daylight, but penetrating into the life of their inhabitants with something of poetical, not less than pictorial, insight. Others, as Lewis, have brought foreign lands,—Greece, Egypt, and Syria, before us:—their work, moved by the new impulse for more detailed and accurate delineation, which corresponds with the mechanical invention of photography, belongs to a school of yet undetermined issues; with many more, who cannot be here enumerated. True, that but one artist, if any, has hitherto held up the mirror of art to nature in her whole variety; that in lightness of touch and transparency of tone few of these painters are conspicuous; that the breadth and grandeur of some earlier men have been exchanged for the successful pursuit of other qualities of the landscape: that none, perhaps, belong to the little army of high Imaginative masters:—yet true also, that to them Englishmen of this century are indebted for delights and for lessons second only to those brought to our firesides by their contemporaries in another art, from Scott to Tennyson.

XV Life, in the works here alluded to, is rarely prominent, or touched on in any of its deeper forms. Something of the poetry of the shipwreck has been handled by Stanfield; something of the poetry of labour appears in the Idylls of Hook: the meaning and moral of the scene are not altogether absent from many of our landscape painters. Yet it is not this sphere of art which is suggested by their landscape. Two names, however, remain: one,—with exception of J. Ward,—our only great master of the animal world; the other, of nature as reflecting the passions and the fate of man, the interpreter of the soul of the universe. To Landseer and to Turner, as to Shakespeare or to Wordsworth, we owe, indeed, so much, that it is, perhaps, rash to try to judge them: of those artists who have fulfilled their course during this century, they have done most for England. Others, certainly, have shadowed out more deeply than Landseer the mysterious animal nature, and have brought to their pictures a finer sense of colour, a higher instinct for grace or for grandeur; but no painter has embraced a range nearly so extensive in animal representation, or, again, has gone into the active life of a few wild creatures with such profound and poetical sympathy. The fury of the lion had been painted by Rubens, the repose of the cattle by Cupp; but Landseer, it may be said, has grasped the story of the dog and the deer in its wholeness. His pictures differ from most others as the animals of Scott—the bloodhound of the Lay, or the Gustavus of the Legend—differ from the animals of the zoological treatise. We have, not a painted list of their likings and characteristics, but the romance of their lives; and this (in accordance with the analogy already so often noticed) surrounded by that bright background of landscape, or picturesque variety of accessories, by aid of which the great novelist also has painted more vividly for us the living characters of his immortal

drama.

XVI Like that of every great artist, whether in words or colours, the work of Turner is

stamped with the gradations of his own growth in mind and in experience. From the time when his style was formed, his oil painting differs essentially from all other men's in this, that it is thought of as water-colour painting, and, even almost beyond what the material admits of, conforms to the treatment of water-colours. The reason for this treatment is seen in the result. No landscape but his adequately renders what is the first and the last feature in all real landscapes,—the sense of air, space, and light. Others' work looks like a copy on canvass; Turner's, like a vision. So far as this marvellous and only true effect depends on technical method, he gained it by repeating in oils the translucent style of water-colours. This Turner learned early from the great water-colourists, Cozens and Girtin, who influenced his youth. Yet the lesson was not fully felt till his manhood. His first style in oils (alloyed by the imperfect art of former landscapists, though careful and imaginative far beyond their grasp) is not free from the heaviness and artificial arrangement which he heard praised in Poussin and Vandevelde. Like Gainsborough and Reynolds, this Englishman also had to wage war with the blindness of those who could see in nature only what the Fleming or the Frenchman had seen before them. But Turner "was silent, and let the crowd speak," working on, meanwhile, with an industry rare amongst even the highest men, to the glory and the grace of his maturer years. During these, he attempted almost every phase of nature in her beauty and her desolation. To describe his subjects would be more than to re-write the landscapes of all the poets. And then, though sight and strength were failing, Turner finally set himself to paint what would have foiled Titian or Tintoret in the flush of their youth,—scenes which the eye can hardly see for their splendour, or the mind grasp for their delicate and evanescent magnificence. To be unable to present, with the relative degree of imitation possible when fainter lights and simpler landscapes are chosen, the sun in his strength, or the twilight in its tenderness, is inevitable to art and her imperfect materials. All she can give, even when most utterly literal and imitative, is an effect, an imaginative remembrance, a hint of far-off glory. Turner, in these later works, is alone in a circle no others have dared to tread. The limitations of painting considered, his success here is not less than theirs within narrower and more practicable regions.

XVII 'The name of Shakspeare,' says Mr. Hallam, 'is the greatest in our literature—it is the greatest in all literature.' Turner is one of the very few men to whom similar words might be applied without exaggeration. He is the greatest of English landscape painters; he is the greatest of all landscape painters. Others have rivalled him in quality of colour, others in fidelity of detail; he has failed at times from over-ambition of attempt, at times from obscurity of purpose; he trusted occasionally too much to facility in execution, he was led away by caprice of fancy-yet he is still the Shakspeare of another and a hardly less splendid poetical kingdom. No one has penetrated so deeply into the soul of nature; no one has so surprised her in her sympathy with man; no one so nearly rendered her infinite mysteriousness, her multitudinous variety. Aspects, which to others almost singly engrossed their strength, are but modes and moments in the torrent of his prodigal creativeness; yet each of them is treated with a vitality and a fullness which the best masters had not attained to. Compare him with Titian in the forest, Rubens in the meadow, Rembrandt in twilight, Cuyp at midday—with the storms of Salvator, or the repose of Claude; Stanfield's sea, Linnell's woodland, the coast-scenes of Hook, the glens of Landing of the coast-scenes of Landing of the coast-scenes of Hook, the glens of Landing of the Coast-scenes of seer—but this one has included, and surpassed them all. Yet, if praise ended here, Turner's most peculiar merit would hardly be expressed. For whilst he has made the Turner's most peculiar merit would hardly be expressed. For whilst he has made the closest approach to painting the infinity of nature, he is almost alone in his rendering of her deeper poetry. That deeper poetry springs invariably from the presence of human feeling—either contrasted with or embodied in nature: nor without the touch of humanity, are our profoundest sympathies ever awakened. To impress on his work this sentiment, the painter does not necessarily require that man should form a part of his representation. There are pictures by Turner more peopled in their waste wildness, than the most elaborate figure-landscapes of Claude or Canaletti. But it is still the sense of the Human element which gives loneliness to the desert, and splendour to the city; which recalls the past in the ruins of Rome, and speaks of the future in the fields and coasts of England. the past in the ruins of Rome, and speaks of the future in the fields and coasts of England. There is a terrible seriousness about his work, a moral sadder and deeper than Hogarth's: 'the riddle of the painful earth' flashes out through many of these scenes of more than earthly loveliness. Everywhere he contrasts the fate of man, his passions, and his achievements, with the landscape around him, or makes the landscape itself a reflection of the drama of life on the more august theatre of nature. Birth and death, stories of man's strength and degradation, passion and despair, are written in the scarlet and azure of Turner's skies, or revealed by the seas, hill-sides, and rocks he painted so lovingly. In his art there is a spirit stirring in the tree-tops, and a voice of more than what we rashly name Inanimate Nature in the torrent:—

The light that never was on sea or land, The consecration, and the poet's dream.

XVIII What a strange power and fascination we have here! What an art more magical than magic! What a mute and inexpressible poetry! But there is that in all great art which runs far beyond words-else why should men have carved or painted?

BRITISH SCHOOL OF OIL PAINTING.

If these brief notes in any instance lead the spectator to the right frame of soul for appreciating excellence, let him forget them, and pass on to what they describe. And, in strict proportion to his own reach, vivacity, and truth of mind, he will find no idle or easy task before him—so various are the styles which such a collection presents, so many the phases of thought and feeling displayed, so much to be learned from the sight,—so much, perhaps, to be unlearned. Yet to sympathize with each great Master, and (what follows only on such sympathy) with each lesser Master, after his merits, fervently and impartially, without fear and without fancifulness, is no doubtful gain to the purer pleasure and higher education of the soul. For, as with the affections and the conscience, Purity in taste is absolutely proportionate to Strength; and when once the mind has raised itself to grasp and to delight in Excellence, those who love most will be found to love most wisely.

F. T. P.

BRITISH DIVISION.

CLASS XXXVIII.

PAINTINGS IN OIL AND WATER COLOURS, AND DRAWINGS.

A.-PAINTINGS IN OIL.

PRINCIPAL GALLERY, CROMWELL ROAD.

	HOGARTH, W.	
1	PORTRAIT OF HIMSELF AT HIS EASEL	sq.
2,	3 THE HARLOT'S PROGRESS	sq.
4	Scene from "The Beggars' Opera" John Murray, H	sq.
5	THE MALL	sty.
6	THE MARCH OF THE GUARDS TO FINCHLEY Foundling Hospi	tal.
	GAINSBOROUGH, T.	
7	PORTRAITS OF W. HALLETT, Esq. and his Wife W. E. Hilliard, E	isq.
8	FISHERMAN'S FAMILY	ter.
	HOGARTH, W.	
9	•	ım.
	1. THE ELECTION ENTERTAINMENT.	
	2. Canvassing for Votes.	
	3. Polling at the Hustings.	
	4. THE CHAIRING OF THE SUCCESSFUL CANDIDATE.	
13	PORTRAIT OF MRS. HOGARTH	isq.
14-	-21 The Rake's Progress Soane Muse	um.
	1. THE INHERITANCE.	
	2. The Rake's Levee.	
	3. The Orgie.	
	4. The Arrest.	
	5. The Marriage.	
	6. The Gaming-house.	
	7. The Fleet Prison.	
	8. Bedlam,	
	NASMYTH, A.	
22	HILL OF DUNDURN, STRATHEARN, PERTHSHIRE J. Nasmyth, E	sq.
	REYNOLDS, SIR JOSHUA.	
23	HEADS OF ANGELS National Galle	•
24	,	
25	PORTRAIT OF VISCOUNTESS MELBOURNE Viscountess Palmerst	
26	PORTRAIT OF ADMIRAL VISCOUNT BRIDPORT Greenwich Hospi	
27	Portrait of Henry, Earl of Pembroke Earl of Pembro	ke.

PORTRAIT OF ADMIRAL HON. S. BARRINGTON Greenwich Hospital.

_	
	GAINSBOROUGH, T.
29	
30	
31	
	ZOFFANY, J.
32	,
UA	THE DAPIDARIES
	. HOGARTH, W.
33	PORTRAIT OF CAPTAIN CORAM Foundling Hospital.
	WRIGHT, J.
34	THE EMPRESS JULIA IN THE CAVE AT SALERNO G. F. Meynell, Esq.
35	PORTRAITS OF TWO CHILDREN J. Curzon, Esq.
	ZOFFANY, J.
36	•
90	THE ROYAL ACADEMY Royal College of Physicians.
	OPIE, J.
37	PORTRAIT OF HIMSELF
	REYNOLDS, SIR JOSHUA.
38	PORTRAIT OF MRS. ROBINSON, AS "FENELLA"
39	"SIMPLICITY" (PORTRAIT OF MISS GWATKIN) B. Gibbons, Esq.
-	
	HOGARTH, W.
40	THE SHRIMP GIRL (A SKETCH)
41	PORTRAIT OF LAVINIA FENTON, AS "POLLY PEACHUM,"
	IN "THE BEGGARS' OPERA" Sir W. Miles.
42-	-47 MARRIAGE A-LA-MODE National Gallery.
	1. THE MARRIAGE CONTRACT.
	2. Shortly after the Marriage.
	3. The Visit to the Quack Doctor.
	4. The Countess's Dressing-room,
	5. The Duel, and Death of the Earl.
	6. THE DEATH OF THE COUNTESS.
	GAINSBOROUGH, T.
48	NANCY PARSONS
49	PORTRAIT OF LADY LIGONIER Lord Rivers.
50	PORTRAIT OF LADY DE DUNSTANVILLE J. F. Basset, Esq.
51	COPLEY, J. S. Family Portraits Lord Lundhurst.
91	Family Portraits Lord Lyndhurst.
	WILSON, A.
52	AN ITALIAN SEAPORT Earl of Hopetoun.
	OPIE, J.
53	THE BLIND BEGGAR AND HIS DAUGHTER J. Henderson, Esq.
E1	WRIGHT, J.
54	A GIRL BLOWING A BLADDER
55 **	A BOY BLOWING A BLADDER
56	ULLESWATER
57	CHILDREN PLAYING AT BALL

	REYNOLDS, SIR JOSHUA.
58	GROUP OF PORTRAITS—DUNNING, COL. BARRÉ, AND BARING, SIR F. Sir F. Baring.
59	THE GRACES DECORATING A TERMINAL FIGURE OF
0	TT V
60	The state of the s
00	D
	DEVONSHIRE, AND HER DAUGHTER Duke of Devonshire.
	WILSON, R. *
61	
62	
02	DESTRUCTION OF NIOBE'S CHILDREN
	REYNOLDS, SIR JOSHUA.
63	PORTRAIT OF LADY GALWAY AND HER SON ("PICKABACK") . Lord Monson.
64	PORTRAIT OF H.R.H. THE PRINCESS SOPHIA MATILDA
02	
65	
	· · · · · · · · · · · · · · · · · · ·
66	THE SHEPHERD-BOY
67	PORTRAIT OF MISS PRICE
68	CLEOPATRA DISSOLVING THE PEARL (PORTRAIT OF KITTY FISHER) Earl of Morley.
69	PORTRAIT OF LADY ELIZABETH FOSTER Duke of Devonshire.
70	PORTRAIT OF MISS BOOTHBY
71	PORTRAIT OF LADY C. SPENCER Lord Churchill.
	CAINGDODOLIGIT M
72	GAINSBOROUGH, T. PORTRAIT OF GEORGIANA, DUCHESS OF DEVONSHIRE Earl Spencer.
73	·
74	A GIRL WITH A PITCHER J. F. Basset, Esq. Mrs. Sheridan and Mrs. Tickell Dulwich College.
72	MRS, SHERIDAN AND MRS, HOREBE
	REYNOLDS. SIR JOSHUA.
75	PORTRAITS OF VISCOUNTESS ALTHORP, AND HON. J. C.
	Spencer
76	PORTRAIT OF GEORGIANA SPENCER, DUCHESS OF DEVONSHIRE . Earl Spencer.
77	PORTRAIT OF FRANCES, MARCHIONESS CAMDEN Earl Spencer.
	1
,	BARRY, JAMES.
.78	PORTRAIT OF HIS MOTHER
	WRIGHT, J.
79	PORTRAIT OF SIR JOSEPH BANKS W. Milnes, Esq.
•	TANKED DO TOTTO TO
	GAINSBOROUGH, T.
80	Beggar Boys Duke of Newcastle.
	THOMSON, H.
04	75 7 4 7
81	COTTAGE DOOR
	BARRY, JAMES.
82	ADAM AND EVE
من	ADAM AND LITE
	WILSON, R.
83	ROME—STORY OF NIOBE

	TION A DELIT. THE
0.4	HOGARTH, W.
84 85	SOUTHWARK FAIR
86	A CONVERSATION AT WANSTEAD HOUSE
87	THE STROLLING ACTRESSES
01	
	REYNOLDS, SIR JOSHUA.
88	THE INFANT SAMUEL
89	PORTRAIT OF CAROLINE, DUCHESS OF MARLBOROUGH Lord Churchill.
	GAINSBOROUGH, T.
90	GIRL FEEDING PIGS
	STUBBS, G.
91	PHAETON AND THE HORSES OF THE SUN
91	THAT ION AND THE HOUSES OF THE SUN
	WEST, B.
92	THE DEPARTURE OF REGULUS
	ZOFFANY, J.
93	GROUP OF GEORGE III. AND ROYAL FAMILY Her Majesty.
94	QUEEN CHARLOTTE AND FAMILY GROUP
	GAINSBOROUGH, T.
95	COTTAGE DOOR
20	
	WILSON, R.
96	APOLLO AND THE SEASONS (THE FIGURES BY MORTIMER) . J. Bentley, Esq.
	HOGARTH, W.
96*	PORTRAIT OF MRS. DOUGHTY
	OWEN, W.
97	A BOY AND KITTEN
٠.	
	HOPPNER, J.
98	PORTRAIT OF A LADY L. Huth, Esq.
	WILSON, A.
99	THE FRITH OF FORTH M. N. McDonald Hume, Esq.
	ROMNEY, G.
100	PORTRAIT OF ADMIRAL SIR C. HARDY Greenwich Hospital.
	REYNOLDS, SIR JOSHUA.
	PORTRAIT OF GEORGE JOHN, VISCOUNT ALTHORP Earl Spencer.
102	CYMON AND IPHIGENIA
	MORLAND, G.
103	GIPSIES J. E. Fordham, Esq.
	WILSON, R.
104	VIEW ON THE DEE
	IRRETSON I C
105	IBBETSON, J. C.
105	PONT ABERGLASLYN
105	

	CHAMBERLAYNE, MASON.
107	PORTRAIT OF ALGERNON HERBERT, AS A CHILD Earl of Curnarvon.
	REYNOLDS, SIR JOSHUA.
108	PORTRAIT OF HON. Mrs. STANHOPE, AS "CONTEMPLATION" . J. Allnutt, Esq.
109	PORTRAIT OF THE MARQUIS OF ROCKINGHAM Her Majesty.
110	PORTRAIT OF MRS. SIDDONS, AS THE TRAGIC MUSE (Repetition) Dulwich College.
111	PORTRAIT OF THE MARQUIS OF HASTINGS
112	PORTRAIT OF NELLY O'BRIEN
113	MORLAND, G. GIPSIES
114	GIPSIES
115	THE RECKONING F. P. Round, Esq.
	GAINSBOROUGH, T.
116	PORTRAIT OF Mrs. Elliot Duke of Portland.
117	A FARM-YARD
118	LANDSCAPE AND CATTLE Marquis of Lansdowne.
	OPIE, J.
119	DAVID RIZZIO Corporation of London.
	COPLEY, J. S.
120	A Boy with a Squirrel Lord Lyndhurst.
	HOPPNER, J.
121	PORTRAIT OF H.R.H. PRINCESS SOPHIA
	NORTHCOTE, J.
122	THE LAST SLEEP OF ARGYLL
	WEST, B.
123	WEST, B. THE DEATH OF GENERAL WOLFE
123	
123 124	THE DEATH OF GENERAL WOLFE
	THE DEATH OF GENERAL WOLFE
124 125	THE DEATH OF GENERAL WOLFE
124	THE DEATH OF GENERAL WOLFE
124 125 126	THE DEATH OF GENERAL WOLFE
124 125	THE DEATH OF GENERAL WOLFE
124 125 126 127	THE DEATH OF GENERAL WOLFE
124 125 126 127	THE DEATH OF GENERAL WOLFE
124 125 126 127	THE DEATH OF GENERAL WOLFE
124 125 126 127 128 129	THE DEATH OF GENERAL WOLFE
124 125 126 127	THE DEATH OF GENERAL WOLFE
124 125 126 127 128 129	THE DEATH OF GENERAL WOLFE
124 125 126 127 128 129	THE DEATH OF GENERAL WOLFE
124 125 126 127 128 129	THE DEATH OF GENERAL WOLFE
124 125 126 127 128 129 130	THE DEATH OF GENERAL WOLFE
124 125 126 127 128 129 130	WRIGHT, J. THE FORGE
124 125 126 127 128 129 130 131	THE DEATH OF GENERAL WOLFE

	REYNOLDS, SIR JOSHUA.
134	THE SCHOOL-BOY
135	"MATERNAL LOVE,"—PORTRAITS OF MRS. HARTLEY AS
	A BACCHANTE, AND HER CHILD J. Bentley, Esq.
	RAMSAY, A.
136	John, Duke of Argyll Corporation of Glasgow.
	CROME, J.
137	Landscape, Heath Scene W. H. Hunt, Esq.
138	CARROW ABBEY (SKY BY OPIE) Miss Martineau.
	HOPPNER, J.
139	PORTRAIT OF H.R.H. PRINCESS MARY
	NORTHCOTE, J.
140	THE DEATH OF WAT TYLER Corporation of London.
	LAWRENCE, SIR THOMAS.
141	PORTRAIT OF POPE PIUS VII
	RUNCIMAN, A.
142	KING LEAR IN THE STORM D. Laing, Esq.
	MORLAND, G.
143	SHEEP
	BIRD, E.
144	THE RAFFLE National Gallery.
	GIBSON, D. C.
145	Spanish Gossips T. Creswick, Esq.
	STONE, F.
145*	A NORMANDY PEASANT T. Creswick, Esq.
	RAEBURN, SIR H.
146	PORTRAIT OF THE ARTIST'S SON ON A GREY PONY . National Gallery of Scotland.
147	PORTRAIT OF LORD ELDIN Sir W. Gibson Craig.
148	Portrait of McDonald of St. Martin's . Highland and Agricultural Society
	DANBY, F.
149	Peleus and Thetis
	HAMILTON, W.
150	APOLLO AT THE FOUNTAIN Corporation of London.
	HOWARD, H.
151	A LADY AND CHILDREN Dr. Sutherland.
	NASMYTH, P.
152	LANDSCAPE J. Nasmyth, Esq.
	HILTON, W.
153	TRIUMPH OF AMPHITRITE
	GLOVER. W.
154	DURHAM
	ZOFFANY, J.
155	THE TRIBUNE, FLORENCE
	15

156	CROME, J. THE GREAT OAK TREE
157	Wyne or Manual Tr
10.	VIEW ON MOUSEHOLD HEATH
	LAWRENCE, SIR THOMAS.
158	Touch Society.
159`	PORTRAIT OF THE EARL OF LIVERPOOL
160	PHILLIPS, T.
100	VENUS AND ADONIS
	WEST, B.
161	THE OATH OF HANNIBAL
	RAEBURN, SIR H.
162	BOY WITH A RABBIT
1.00	CALLCOTT, SIR A. W.
163	GULF OF SALERNO
	SMIRKE, R.
164	SIRENS
165	SIRENS
166	Scene from Don Quixote
167	STOTHARD, T.
107	CHARITY
	HOFLAND, T. C.
168	RICHMOND HILL J. Allnutt, Esq.
	CHALON, J. J.
169	Hastings Department of Science and Art.
170	WESTALL, R.
170	THE WILD HUNTSMAN
	SMIRKE, R.
171	Dancing Children
	STOTHARD, T.
172	CANTERBURY PILGRIMAGE
4 80	NASMYTH, P.
173	A POND, WITH BURDOCKS
174	RINGWOOD J. Fallows, Esq.
	JACKSON, J.
175	PORTRAIT OF J. FLAXMAN, R.A Viscount Clifden.
	HILTON, W.
176	THE ANGEL DELIVERING ST. PETER W. Bishop, Esq.
4 1007	LAWRENCE, SIR THOMAS.
177	"NATURE"-PORTRAITS OF THE TWO DAUGHTERS OF
4 200	C. B. CALMADY, Esq
178	PORTRAIT OF R. HART DAVIS, Esq R. V. Davis, Esq.
	16

	BONINGTON, R. P.
179	VENICE
180	A TURK T. Birchall, Esq.
181	Francis I. and his Sister
182	VENICE—Procession of Monks
	WALTER, H.
183	A FARMYARD
200	· ·
104	CALLCOTT, SIR A. W. LANDSCAPE—DORT
184	LANDSCAPE—DORT
	WESTALL, R.
185	NELSON'S CONFLICT WITH A SPANISH LAUNCH Greenwich Hospital.
	HARLOW, G. H.
186	THE KEMBLE FAMILY
400	HOFLAND, T. C.
187	A SHIPWRECK OFF SCARBOROUGH Duke of Sutherland.
	RAEBURN, SIR H.
188	PORTRAIT OF THE ARTIST
	BRIGGS, H. P.
189	BLOOD'S ATTEMPT TO STEAL THE REGALIA Royal Academy.
190	PRENTICE, J. K. FISHERMEN PICKING UP A WRECK ON THE COAST OF
100	BERWICK
191	GHENT
192	
193	Shipping on the Thames
	, , , , , , , , , , , , , , , , , , , ,
	LAWRENCE, SIR THOMAS.
194	PORTRAIT OF LADY M. BENTINCK
195 196	PORTRAITS OF COUNTESS GREY AND HER DAUGHTERS
190	PORTRAIT OF THE EARL OF ELDON
	BONINGTON, R. P.
197	French Coast Scene
198	VIEW ON THE COAST OF NORMANDY Marquis of Westminster.
	SHEE, SIR M. A.
199	PORTRAIT OF JOHN FAWCETT, OF COVENT GARDEN THEATRE—Rev. J. T. C. Fawcett.
	HILTON, W.
200	THE CRUCIFIXION
201	THOMSON (of Duddingston).
201	RAVENSHEUGH CASTLE
	BRIGGS, H. P.
202	THE FIRST CONFERENCE BETWEEN THE SPANIARDS AND
	Peruvians National Gallery.
	17

	UWINS, T.
203	Neapolitan Minstrels
	THOMSON (of Duddingston).
204	Scene on the Clyde
	CHALON, J. J.
205	THE GRAVEL-PIT
	The diariberia
	STOTHARD, T.
206	INTEMPERANCE,—MARK ANTONY AND CLEOPATRA National Gallery.
207	A GREEK VINTAGE National Gallery.
	HILTON, W.
208	MURDER OF THE INNOCENTS
000	KAUFMANN, A.
209	PORTRAIT OF MARGARET, COUNTESS OF LUCAN Earl Spencer.
	FUSELI, H.
210	QUEEN MAB ("L'ALLEGRO")
211	EXPULSION OF SATAN FROM PARADISE W. Angerstein, Esq.
212	THE NIGHT-MARE
	CALLCOTT, SIR A. W.
213	MOUTH OF THE TYNE
	ALLAN, SIR WILLIAM.
914	SIR WALTER SCOTT'S DAUGHTER
	THE MURDER OF ARCHBISHOP SHARPE ON MAGUS MOOR, 1679 — Rev. Dr. Lockhart.
~10	
	CHALON, A. E.
216	SAMPSON AND DELILAH S. Redgrave, Esq.
	UWINS, T.
217	THE CARVER OF IMAGES—INTERIOR OF A NEAPOLITAN
	Saint Manufactory T. Fairbairn, Esq.
	LAWRENCE, SIR THOMAS.
218	, n m !: n
~10	
	HOWARD, H.
219	DIANA AND THE NYMPHS
	SCOTT, D.
220	Paracelsus Lecturing J. Gibson Craig, Esq.
	BLAKE, W.
221	
201	EARTHLY PARENTS
	COOK, RICHARD.
222	
	THE SOLICITATION OF IRIS, SENT TO HER BY JUPITER . Royal Academy
	JACKSON, J.
228	PORTRAIT OF J. NORTHCOTE, R.A Earl of Carlisle

	ROTHWELL, R.
224	Study of a Child's Head T. Underwood, Esq.
	BEECHEY, SIR WILLIAM.
225	PORTRAIT OF JOHN PHILIP KEMBLE Dulwich College.
•	UWINS, T.
226	LE CHAPEAU DE BRIGAND National Gallery.
227	Peasants coming into Naples on the Morning of a Festa T. Baring, Esq.
	LAWRENCE, SIR THOMAS.
228	PORTRAIT OF THE COUNTESS OF SHAFTESBURY, AS A
	Child Viscountess Palmerston.
	LAWRENCE, SIR THOMAS.
229	PORTRAIT OF SIR W. CURTIS
	DANBY, F.
230	THE WILD SEA-SHORE
	DAVIS, H. W. B.
231	,
232	THE ENQUIRY J. Hick, Esq.
,	MOORE, H.
233	HAYMAKING IN SWITZERLAND
234	MARTIN, J. BELSHAZZAR'S FEAST
235	THOMSON (of Duddingston). FAST CASTLE
200	, 1
236	CROME, J.
200	YARMOUTH OLD JETTY
007	NASMYTH, P.
237	A RIVULET, WITH WHITE HORSE Keith Barnes, Esq.
	LIVERSEEGE, H.
238	Lucy Ashton J. Hick, Esq.
	DANBY, F.
239	Polyphemus J. Hick, Esq.
	EDDIS, E. U.
240	NAOMI, RUTH, AND ORPAH Lord Overstone.
	LIDDERDALE, C. S.
241	"Нарру"
	STANFIELD, G. C.
242	THE GREY FRIARS, RICHMOND
	PATTEN, A. F.
243	THE FAIR PERSIAN TEMPTING THE SHEIKH WITH WINE
	("Arabian Nights")
	10

	DANBY, F.
244	PASSAGE OF THE RED SEA
245	THE FISHERMAN'S HOME
246	THE PAINTER'S HOLIDAY
-	
048	EDDIS, E. U.
247	THE RAISING OF THE DAUGHTER OF JAIRUS Hon. P. J. Locke King.
	MARTIN, J.
248	THE FALL OF MAN
249	JOSHUA COMMANDING THE SUN TO STAND STILL J. Naylor, Esq.
	MACNEE D
250	MAONEE, D. PORTRAIT OF MRS. WALKINSHAW
	Totalian of Biles. Walkinshaw
	HAYDON, B. R.
251	THE MOCK ELECTION
	COLLINS, W.
252	RUSTIC CIVILITY
2 2 2	LIVERSEEGE, H.
253	CAPTAIN MACHEATH—"BEGGARS' OPERA"
	CONSTABLE, J.
254	Salisbury Meadows
255	DELL IN HELMINGHAM PARK
	· ·
	WILVIE SID DAVID
256	WILKIE, SIR DAVID. NYMPHS GATHERING GRAPES G. Young, Esg. (Rude.)
256 257	Nymphs Gathering Grapes G. Young, Esq. (Ryde.)
257	NYMPHS GATHERING GRAPES G. Young, Esq. (Ryde.) THE PIFFERARI, WITH PILGRIMS PLAYING HYMNS TO THE MADONNA Her Majesty.
257 258	NYMPHS GATHERING GRAPES
257 258 259	NYMPHS GATHERING GRAPES
257 258	NYMPHS GATHERING GRAPES
257 258 259 260	NYMPHS GATHERING GRAPES
257 258 259	NYMPHS GATHERING GRAPES
257 258 259 260	NYMPHS GATHERING GRAPES
257 258 259 260	NYMPHS GATHERING GRAPES
257 258 259 260 261	NYMPHS GATHERING GRAPES
257 258 259 260 261	NYMPHS GATHERING GRAPES
257 258 259 260 261 262 263	NYMPHS GATHERING GRAPES
257 258 259 260 261 262 263	NYMPHS GATHERING GRAPES
257 258 259 260 261 262 263 264	NYMPHS GATHERING GRAPES
257 258 259 260 261 262 263 264 265	NYMPHS GATHERING GRAPES
257 258 259 260 261 262 263 264	NYMPHS GATHERING GRAPES
257 258 259 260 261 262 263 264 265	NYMPHS GATHERING GRAPES

-		
	HAYDON, B. R.	
269	THE JUDGMENT OF SOLOMON	Lord Ashburton.
	SIMSON, W.	
270	LANDSCAPE, WITH CATTLE	. D. Simson, Esq.
210	DANDSCAFE, WITH CATTURE	. D. Simson, 12sq.
	CONSTABLE, J.	
271	ARUNDEL CASTLE AND WATER-MILL	Captain Constable.
	COLLINS, W.	
272	MINNOW CATCHERS	W. Bashall, Esq.
273	A SCENE ON THE COAST OF NORFOLK	. Her Majesty.
274	"Happy as a King"	John Naylor, Esq.
	WILKIE, SIR DAVID.	
275	THE MAID OF SARAGOSSA	. Her Majesty.
276	THE PARISH BEADLE	National Gallery.
277	THE PENNY WEDDING :	. Her Majesty.
278	PITLESSIE FAIR	C. Kinnear, Esq.
279	THE GUERILLA TAKING LEAVE OF HIS CONFESSOR	. Her Majesty.
280	THE GUERILLA'S RETURN TO HIS FAMILY	. Her Majesty.
281	THE VILLAGE FESTIVAL	National Gallery.
282 283	BLIND MAN'S BUFF	. Her Majesty.
200	GUERILLA COUNCIL OF WAR IN A SPANISH POSADA	. Her Majesty.
	CONSTABLE, J.	
284	SALISBURY CATHEDRAL	. Mrs. Mirehouse.
285	LANDSCAPE—FLATFORD MILL	R. Newsham, Esq.
286	THE CENOTAPH AT COLEORTON, IN MEMORY OF SIR JOSHUA REYNOLDS	. Miss Constable.
	JOSHUA REYNOLDS	. Bliss Constable.
	WARD, J.	
287	An Alderney Bull, Cow, and Calf	G. R. Ward, Esq
	COLLINS, W.	
288	THE MORNING BATH	H. McConnel, Esq.
289	THE SHRIMPERS.	. Her Majesty.
		.
290	VINCENT, G.	D D C4 E
200	LANDSCAPE—WHITLINGHAM, LOOKING TOWARDS NORWICH .	. R. B. Scott, Esq.
	PICKERSGILL, F. R.	
291	SAMSON BETRAYED	titution, Manchester.
	TURNER, J. M. W.	
292	MERCURY AND HERSE	Miss Swinburne.
	COLLINS, W.	
293		Young, Esq. (Ryde.)
		county, Dog. (regac.)
294	NEWTON, G. S. SHYLOCK AND JESSICA	Tand Towns
NOT.		. Lord Taunton.
	WILKIE, SIR DAVID.	
295	Boys digging for a Rat	Royal Academy.

	DUNCAN, THOMAS.
296	THE ENTRY OF PRINCE CHARLES EDWARD INTO EDINBURGH . A. Hill, Esq.
	MULREADY, W.
297	FIRING THE CANNON
298	MOTHER AND CHILD
299	BURCHELL AND SOPHIA IN THE HAY-FIELD ("VICAR OF
	Wakefield")
300	THE WHISTONIAN CONTROVERSY
301	The Bathers
302	TOUCHWOOD AND CARGILL ("ST. RONAN'S WELL") Miss Swinburne.
303	"TRAIN UP A CHILD"
304	CARPENTER'S SHOP AND KITCHEN Miss Swinburne.
	CONSTABLE, J.
305	HAMPSTEAD HEATH
306	THE OPENING OF WATERLOO BRIDGE P. Westcott, Esq.
307	THE GLEBE FARM
	CITATION T. T.
308	CHALON, J. J.
900	VILLAGE GOSSIPS Department of Science and Art.
	LAUDER, R. S.
309	Christ Walking on the Sea Miss Burdett Coutts.
	LUCY, C.
310	LORD NELSON IN THE CABIN OF "THE VICTORY" Sir R. Peel.
010	AND
	LESLIE, C. R.
311	Don Quixote in the Sierra Morena, deceived by
910	THE CURATE, BARBER, AND DOROTHEA
312	MERRY WIVES OF WINDSOR Lord De Tabley.
	GRANT, F.
313	PORTRAIT OF LADY E. S. WORTLEY Duke of Rutland.
	ETTY, WILLIAM.
314	VENUS DESCENDING G. Young, Esq. (Ryde.)
915	WARD, J.
315	A BOAR T. D. Edwards, Esq.
	NASMYTH, A.
316	PORTRAIT OF ROBERT BURNS Lieut. Col. Burns.
	COLLINS, W.
317	THE STRAY KITTEN J. E. Fordham, Esq.
318	The Bird-Catchers—Morning Marquis of Lansdowne.
	NEWTON, G. S.
319	THE VICAR OF WAKEFIELD RECONCILING HIS WIFE TO
	OLIVIA PRIMROSE Marquis of Lansdowne.
320	CONSTABLE, J. THE LOCK
320	THE LOCK

	GRANT, F.	
321	PORTRAIT OF GENERAL LORD CLYDE, G.C.B	. Earl Canning.
322	PORTRAIT OF MRS. MARKHAM	Artist.
O.e.		
	SCOTT, D.	
323	THE DUKE OF GLOUCESTER TAKEN IN AT THE WATER	T 0 4 T
	GATE, CALAIS	. R. Carfrae, Esq.
	DIGHTON, D.	
324	DEFEAT OF THE TURKS BY THE SULIOTES IN THE DEFILE	
	OF KLISSURA	. P. Macintyre, Esq.
	FUSELI, H.	
325	ŒDIPUS AND HIS DAUGHTERS, WHEN THE FURIES VISIT	
	ŒDIPUS	. J. Aikin, Esq.
	COLLING W	, -
326	COLLINS, W.	Emil of Emm
327	A FISH AUCTION	Earl of Essex J. Naylor, Esq.
UAI	RETURN FROM THE SEA-FOWLS HAUNT	. J. Naytor, Esq.
	LESLIE, C. R.	
328	FAIRLOP FAIR	. Duchess of Norfolk.
	NEWTON, G. S.	
329	SCENE FROM THE BEGGARS' OPERA - CAPTAIN MAC-	
	HEATH UPBRAIDED BY POLLY AND LUCY	Marquis of Lansdowne.
330	YORICK AND THE GRISETTE	. National Gallery.
	THE PROPERTY OF THE PROPERTY O	
331	TURNER, J. M. W. THE GUARDSHIP AT THE NORE	. W. O. Foster, Esq.
332	SCHAFFHAUSEN	Lord De Tabley.
333	THE BEACH, HASTINGS	. Sir A. A. Hood.
334	POPE'S VILLA AT TWICKENHAM	. Mrs. Morrison.
		1
	ETTY, WILLIAM.	
335	HYLAS CARRIED AWAY BY THE NYMPHS	. H. Farrer, Esq.
336 337	THE WORLD BEFORE THE FLOOD	. Duke of Sutherland.
997	BENAIAH, ONE OF DAVID'S MIGHTY MEN—"He slew two	David Crattich Andrew
	lion-like men of Moab" (1 Chron, xi. 22)	Royal Scottish Academy.
	WESTCOTT, P.	,
338	PORTRAIT OF J. BROTHERTON, Esq., M.P	Artist.
	TURNER, J. M. W.	
339	ITALY	Mrs. Morrison.
2.4	NEWTON, G. S.	
340	THE DUENNA	Her Majesty.
341	THE STUDENT	. Royal Academy.
	LESLIE, C. R.	
342	CHILDREN PLAYING AT HORSES	. J. R. Wigram, Esq.
343	QUEEN KATHERINE	. J. Dugdale, Esq.
344	SANCHO PANZA IN THE APARTMENT OF THE DUCHESS .	. National Gallery.
345	MAY-DAY IN THE TIME OF QUEEN ELIZABETH	. J. Naylor, Esq.
	23	

	LESLIE, C. R.
346	SCENE FROM "DON QUIXOTE"—THE DUKE'S CHAPLAIN
	ENRAGED LEAVING THE TABLE Joshua Bates, Esq.
317	THE QUEEN RECEIVING THE SACRAMENT AFTER HER
,	CORONATION
	DADWDIDGE I
940	PARTRIDGE, J.
348	PORTRAIT OF HER MAJESTY (1840)
349	PORTRAIT OF H.R.H. THE PRINCE CONSORT (1840) Her Majesty.
	TURNER, J. M. W.
350	DUNSTANBOROUGH CASTLE T. Birchall, Esq.
351	MILL AND LOCK
904	In the And Book
	ETTY, WILLIAM.
352-	-354 Subjects from the History of Judith and
	Holofernes Royal Scottish Academy.
	1. "Now Judith had commanded her maid to
	stand without her bed-chamber, and to wait
	her coming forth.
	2. "And she approached to his bed, and took
	hold of the hair of his head, and said,
	'Strengthen me, O Lord God of Israel, this
	day!"
	3. "She went forth, and gave Holofernes' head
	to her maid, and she put it into her bag
	of meat."
	LESLIE, C. R.
355	SIR ROGER DE COVERLEY GOING TO CHURCH Marquis of Lansdowne.
356	THE DINNER AT PAGE'S HOUSE—("MERRY WIVES OF WINDSOR"). Lady Lawley.
357	A HEAD—PERDITA
	GOOD, T. S.
358	READING THE NEWS
359	AN OLD WOMAN
	MÜLLER, W. J.
360	A SYRIAN DANCE
000	
	STONE, F.
361	CONTEMPLATION
	STANFIELD, C.
362	FRENCH TROOPS CROSSING THE TYROL
002	PREACH TROOPS CROSSING THE TIROL
	GORDON, SIR J. W.
363	PORTRAIT OF REV. DR. BRUNTON
	MACLISE, D.
234	
364	
	("LALLA ROOKH")
	ROBERTS, D.
365	CHURCH OF ST. GOMER, LIERRE, BELGIUM
	24

	EASTLAKE, SIR C. L.
366	CHRIST BLESSING LITTLE CHILDREN H. McConnel, Esq.
367	THE ESCAPE OF FRANCESCO CARRARA Mrs. Morrison.
368	Greek Fugitives from Scio J. Dugdale, Esq.
	HURLSTONE, F. Y.
369	ITALIAN PEASANT BOYS
370	COLUMBUS ASKING FOR ALMS AT THE CONVENT OF LA RABIDA H. Wilson, Esq.
371	ITALIAN PEASANTS PLAYING AT "MORRA" H. Bradley, Esq.
	•
070	MEADOWS, J. Sen.
372	DUTCH BOATS LEAVING PORT
-	ETTY, WILLIAM.
373	THE COMBAT—Woman pleading for the Vanquished . Royal Scottish Academy.
374	CLEOPATRA Lord Taunton.
	LAURENCE, S.
375	PORTRAIT OF JAMES SPEDDING, Esq
	GORDON, SIR J. W.
376	
570	PORTRAIT OF SIR A. GORDON CUMMING Sir A. Gordon Cumming.
	STANFIELD, C.
377	THE ABANDONED
378	Scene on the Maas, near Dort J. Davies, Esq.
	GILBERT, J. GRAHAM.
379	PORTRAIT OF SIR J. W. GORDON Royal Scottish Academy.
380	PORTRAIT OF A LADY
	LEAR, E.
381	THE CEDARS OF LEBANON
382	CORFU, FROM THE HILL OF ASCENSION
	DELAMOTTE, W. Sen.
383	Woodgirls in Bisham Woods, Marlow
384	LINNELL, J. UNDER THE HAWTHORN-TREE
001	UNDER THE HAWTHORN-TREE
	KEYL, F. W.
385	FETCHING THE OLD MARE HOME
	MÜLLER, W. J.
386	SALMON TRAP ON THE LLEDR H. Bradley, Esq.
387	RHODES
	ROBERTS, D.
388	THE CATHEDRAL, MILAN J. Fenton, Esq.
	204.
389	PATON, J. N.
909	THE QUARREL OF OBERON AND TITANIA National Gallery of Scotland.
	GORDON, SIR J. W.
390	PORTRAIT OF J. M. MACLEOD, Esq J. M. Macleod, Esq.

	HURLSTONE, F. Y.
391	,
	1 1 7 =================================
200	BOXALL, W.
392 393	PORTRAIT OF P. BARLOW. ESQ
999	PORTRAIT OF MRS. J. D. COLERIDGE Sir J. T. Coleridge.
	BAXTER, C.
394	AUTUMN FRUIT
	ROBERTS, D.
395	CHURCH OF ST. LORENZO, ROME D. Salomons, Esq.
	,
000	LANDSEER, SIR E.
396	PORTRAIT OF J. ALLEN, Esq LieutGen. C. R. Fox.
	BOSTOCK, J.
397	THE SANCTUARY
	T TATAVAT T
398	LINNELL, J. SAND-PITS
399	SAND-PITS J. Naylor, Esq. HARVEST DINNER
	LINNELL, J.
400	Shepherds L. Huth, Esq.
	LINTON, W.
401	Epping Forest J. C. Grundy, Esq.
	COBBETT, E. J.
402	A BIT OF LUNCHEON
10%	
	CROSS, J.
403	RICHARD CŒUR DE LION FORGIVING BERTRAND DE GOURDON—H.M. Office of Works.
	SIMSON, W.
404	Fishing-smacks in a Squall off the Bass Rock Sir A. I. Campbell.
	TANDCEED OTD E
405	LANDSEER, SIR E. THE COMBAT—NIGHT
405	THE DEFEAT—MORNING
407	BOLTON ABBEY
408	THE DRIVE—SHOOTING DEER IN THE PASS—SCENE IN
	THE BLACK MOUNT, FOREST OF GLENORCHY H.R.H. the Prince Consort.
409	THE CHILDREN OF THE MARQUIS OF ABERCORN Marquis of Abercorn.
	COLLINSON, R.
410	Hopes and Fears
	BARNES, E. C.
411	RUS IN URBE
	HURLSTONE, F. Y.
412	MARGARET D'ANJOU AND EDWARD PRINCE OF WALES
	AFTER THE BATTLE OF HEXHAM

	MACLISE, D.
413	
414	-
415	THE DISENCHANTMENT OF BOTTOM — ("MIDSUMMER
	NIGHT'S DREAM")
	LINNELL, J.
416	
417	THE SHEEP-FOLD—EVENING
440	THOMPSON, J.
418	THE SIGNAL W. Preston, Esq.
	ETTY, WILLIAM.
419	THE HOMERIC DANCE J. Tennant, Esq.
	DELAMOTTE, W. Sen.
420	THE DROVER—NEAR MARLOW
101	STANFIELD, C.
421	OLD HOLLAND
	CHAMBERS, G.
422	DUTCH INDIAMEN GETTING UP THEIR ANCHORS AFTER A STORM H. Bradley, Esq.
	WELLS, MRS. H. T.
423	"Do I like Butter?"
191	CARRICK, R. ANXIETY
121	ANXIETY
	WITHERINGTON, W. F.
425	2.2 2.00 0.00 1., 2204.
426	THE VILLAGE POST OFFICE J. Bones, Esq.
	LANDSEER, SIR E.
427	THE SANCTUARY H.R.H. the Prince Consort.
	STANFIELD, C.
428	TILBURY FORT—WIND AGAINST TIDE J. Graham, Esq.
	•
400	LEIGHTON, F.
429	NANNA
	CHAMBERS, G.
430	A SEA PIECE
	WELLS, MRS. H. T.
431	THE DEPARTURE (AN EPISODE OF THE CHILD'S CRU-
	SADE, 12TH CENTURY) H. T. Wells, Esq.
	HAYTER, SIR G.
432	CHRISTENING OF THE PRINCE OF WALES
	PICKERSGILL, F. R.
433	THE BURIAL OF HAROLD

	WILLIAMS, PENRY.
434	RUSTIC AMATBURS—Scene NEAR OLEVANO W. C. Kerr, Esq.
	MÜLLER, W. J.
435	S. GIORGIO, VENICE W. Bashall, Esq.
436	ROBERTS, D. RUINS OF THE TEMPLE OF THE SUN, BAALBEC—SUR-
	PRISE OF THE CARAVAN J. Davies, Esq.
	MÜLLER, W. J.
437	THE BAGGAGE WAGGON
420	HUGHES, A.
438	HOME FROM WORK J. Leathart, Esq.
439	WILSON, J. TAKING IN A PILOT G. Young, Esq. (Edinburgh.)
200	STONE, F.
440	·
	HARVEY, G.
441	PAST AND PRESENT: CHILDREN BLOWING BUBBLES IN
	A GRAVEYARD
442	PICKERSGILL, H. W. PORTRAIT OF LORD CHANCELLOR TRURO Incorporated Law Society.
443	HAYTER, SIR G. JOSEPH INTERPRETING THE CHIEF BAKER'S DREAM
	COOPER, A.
444	BATTLE OF MARSTON MOOR Lord Ribblesdale.
	RICHMOND, G.
445	PORTRAIT OF HARRY INGLIS RICHMOND
446	MARSHALL, C. Brailes Hill, Aston Magna J. Beaufoy, Esq.
770	BAXTER, C.
447	LOVE ME, LOVE MY DOG
	WILSON, JOHN J.
448	MORNING AFTER A STORM, CORBIERE ROCKS, JERSEY J. Hawkins, Esq.
	SOLOMON, MISS.
449	BEHIND THE CURTAIN
450	GOSLING, W. W. "When he came to grene Wode," &c. (Old Song) . Marquis of Downshire.
200	•
451	BRODIE, J. L. LORD ULLIN'S DAUGHTER (CAMPBELL)
	CHESTER, G.
452	THE COTTAGE ON THE HILL J. Page, Esq.
	28

	BARWELL, F.	в.				
453	RETURN OF THE MISSING CREW	٠			Lady Annabella N	oel.
	HOOK, J. C.					
454	THE MARRIAGE FEAST (BOCCACCIO'S "DECA	MERON	").		. W. Bashall, E	lsq.
	LE JEUNE, I	ł.				
455	CHRIST BLESSING LITTLE CHILDREN	•			Mrs. Ryla	nd.
150	DANBY, THOM	AS.				
400	LLYN GWYNANT		•		· · · $\angle 1r$	tist.
457	LEE, F. R. WHERE THE RAILWAY HAS NOT YET COME				. Sir F. Goldsn	nå.7
10.			•		· Su r. Gotasn	vici.
458	O'NEILL, G. : THE AUCTION—"LAST DAY OF THE SALE"	В.			. A. C. Burnand, I	7 a ar
100		A TT A 76	•		. 21. 0. Barnana, 1	<i>ε</i> εη.
459	GILBERT, J. GRA A PEASANT GIRL	. HAM	•			tist.
	SOLOMON, A	4				70001
460	Consolation				Ar	tist.
	WHAITE, H.	C.				
461	A LEAF FROM THE BOOK OF NATURE .				Ar	tist.
	O'NEILL, G.	B.			-	
462	THE JURY				. G. C. Dewhurst, I	$\mathbb{Z}sq.$
	HULME, F. V	∇.				
463	FFOS NODDYN, ON THE CONWAY	•			. W. Herbert, 1	$\mathbb{Z} sq.$
	TENNANT,	J.				
464	ENGLISH RIVER SCENE	•	•	•	. W. Birley, 1	$\mathbb{Z} sq.$
165	OAKES, J. W	₹.				
465	EARLY TWILIGHT	•	• •		\cdot . Ar	tist.
466	OPHELIA	•			Chan III It T	
200			• •		. Sir Walter Jan	ies.
467	THE YEW TREE				. E. A. Butler, 1	Fea
	LANCE, G.				2. 21. Datter, 1	234.
468	FRUIT				· · Mrs. Le	ech.
	OAKES, J. V	₹.				
469	ABERFRAW BAY				. R. Prance, 1	$\mathbb{Z} s q.$
	DRUMMOND,	J.				
470	Cromwell in Edinburgh				. J. Pender, I	z_{sq} .
	WELLS, MRS. I	H. T.				
471	"Реер-во!"				· . Mrs. Bog	yce.
472	MOORE, H.					
TIA	A Swiss Meadow in June	•	•		. J. Pritchard, I	Esq.

	STONE, M.
473	CLAUDIO, DECEIVED BY DON JOHN, ACCUSES HERO
	("Much Ado about Nothing") J. N. Mappin, Esq.
474	KNIGHT, W. H. A VILLAGE SCHOOL
212	HAYES, E.
475	GOLSTON PIER,—BLOWING FRESH J. Morby, Esq.
	GOW, J.
476	PREPARING THE ARK FOR THE INFANT MOSES Messrs. Vokins.
	HOOK, J. C.
477	"STAND CLEAR"
	CARPENTER, MRS.
478	THE TWIN SISTERS
	WINTERHALTER, F.
479	PORTRAITS OF H.R.H. THE CROWN PRINCE OF PRUSSIA, H.R.H. THE CROWN PRINCESS (PRINCESS ROYAL),
	AND THEIR CHILDREN
	LANDSEER, SIR E.
480	HER MAJESTY AND PRINCE ALBERT,—WINDSOR CASTLE, 1842 . Her Majesty.
	BRETT, J.
481	Val d'Aosta J. J. Ruskin, Esq.
	FOGGO, J. & G.
482	Parga G. Foggo, Esq.
	DAVIS, W.
483	HARROWING J. Miller, Esq.
404	GOW, J. A VOLUNTEER FOR CROMWELL
484	
485	FAED, JOHN. JOB AND HIS FRIENDS
100	M'CALLUM, A.
486	, and the state of
	WELLS, H. T.
487	
	HOLLAND, J.
438	THE RIALTO, VENICE L. Huth, Esq.
	COEBETT, E. J.
439	A Welsh Scene J. Bryant, Esq.
	WILSON, JOHN J. A FIGHING LIGGER TAKING UP NETS OFF BOULDENE A. Price, Esq.
490	
491	LAUDER, R. S. THE BRIDE OF LAMMERMOOR
491	30

0il-Paintings.] BRITISH DIVISION			[Principal Gallery.
		BRETT, J.	
492	THE HEDGER		Artist.
493	THE CAPTIVE'S RETURN		. G. P. Bidder, Esq.
494	THE OLD BRIDGE, "PO	BOND, W. J. J. C. NT GASEG," N. WALES .	Artist.
495	THE ALPS FROM BETWE	HARDING, J. D. ZEN LECCO AND COMO .	. J. Thornton, Esq.
		WEBBE, W. J.	
496	THE COTTAR'S COW .		C. Lucas, Esq.
497	THE BAY OF BALÆ .	HERING, G. E.	. D. Ward Chapman, Esq.
498	TREET ON MILE DIVIDE	WILLIAMS, PENRY. NINFA, PONTINE MARSHES	. W. H. Forman, Esq.
490	PERRY ON THE RIVER .	KNIGHT, W. H.	. W. H. Porman, Esq.
499	THE BROKEN WINDOW-	-Who threw the Stone?	. B. Gibbons, Jun. Esq.
500	SHAKSPEARE BEFORE S	BROOKS, THOMAS.	• • Messrs, Graves.
900	DIRESTEARL BEFORE D	COLLINSON, J.	· · · · messis. Graves.
501	THE WRITING LESSON		. Miss Burdett Coutts.
502	THE OLD CURIOSITY SI	DOUGLAS, W.	. J. Gibson Craig, Esq.
		HEMSLEY, W.	
503	No Longer "Baby"		· H. Berger, Esq.
504	NEAR THE COMMON, W	HULME, F. W.	. J. Cressingham, Esq.
		BROMLEY, W.	
505	Ride-a-Cockhorse .		· . C. Prater, Esq.
506		M'INNES, R. , in the Duomo, S. Geminia	
	TUSCANY		. D. Salomons, Esq.
507	BOAZ AND RUTH .	FAED, JOHN.	Douglas Murray, Esq.
507	2010 210 110111	SMITH, G.	. Donyws Marray, Esq.
508	BABY'S BREAKFAST .	,	T. Baring, Esq.
		HEMSLEY, W.	0, 1
509	THE EMIGRANT'S LETT	TER	· · · · · Artist.

		COLE, V.			
512	A SURREY CORN-FIELD .			.) .	T. Redfern, Esq.
513	"CHILDREN, CHRIST DIED FO	LESLIE, JOHN. R You"			Artist.
		JOHNSTON, A.			
514	THE PRESS-GANG, SIXTY YE	ARS AGO			Artist.
		HORSLEY, J. C.			
515	THE DUENNA'S RETURN .				T. Burnand, Esq.
		BROWN, F. M.			-
516	THE LAST OF ENGLAND .				J. Crossley, Esq.
		HUGHES, E.			
517	TIMELY HELP				. A. Cuthell, Esq.
		MARKS, H. S.			
518	THE FRANCISCAN SCULPTOR	·			E. Akroyd, Esq.
		LINNELL, W.			
519	COLLECTING THE FLOCKS .				. I J. Kelk, Esq.
		CLAXTON, M.			
520	THE SEPULCHRE				Artist.
		COOPER. A.			
521	BATTLE OF ASSAYE				Artist.
		RANKLEY, A.			
522	THE EVENING SONG				J. Thomas, Esq.
	*	WOLF. J.			
523	"JUST OUT"-THE TALE (TAI	,			Earl of Ellesmere.
	· ·	VILSON, JOHN J.			
524	RETOUR AU PORT	· · · ·			F. S. Teesdale, Esq.
0.21	•		·	•	1. 2. 20000000,2304.
525	THE SOLDIER'S WIFE .	HERRICK, W. S.			A. Brandram, Esq.
0.0	THE COMPIBERS TITLE		•	•	11. Di www and, 154.
526	OFF FOR SCHOOL	HUGHES, E.			J. P. Gassiot, Esq.
520	OFF FOR SCHOOL .		•		0.1. Gussioi, Esq.
527	Voices from the Seal .	MORRIS, P. R.			. A. L. Egg, Esq.
JA	VOICES FICOR THE CER.	COLE, G.	•	• •	. 11. 12. 12gg, 13q.
528	INTERIOR OF A WELSH SHED				. Sir C. Douglas.
0.00	INTERCOLO OF IT IT IS A SECOND				· www.
529	Mort d'Arthur	ARCHER, J.			. J. Wyllie, Esq.
JAU	Dioni Diminot				· 0. 11 gille, 154.
530	JOHN BUNYAN AND HIS BI	HARVEY, G.	יפיר ידי	ē	
350	Door of Bedford Gao:				. R. Horn, Esq.
		FROST, W. E.			•
531	CHASTITY				T. Birchall, Esq.
	32				

	PATTEN, A. F.
532	THE WIFE OF THE WATER CARRIER TRYING ON THE
	Jewels ("Arabian Nights") H.R.H. the Duchess of Cambridge.
	BROWN, F. M.
533	English Autumn Afternoon G. Rae, Esq.
	COPE, C. W.
534	DEATH OF PRINCESS ELIZABETH, DAUGHTER OF CHARLES I Mrs. Courtaild.
	PICKERSGILL, H. W.
535	PORTRAIT OF A SPANISH LADY
536	HORSLEY, J. C. MILTON DICTATING "SAMSON AGONISTES" J. Davies, Esq.
	manufacture branch manufacture ,
244	STANFIELD, G. C.
537	RICHMOND, YORKSHIRE
	DANBY, THOMAS.
538	THE LAKE OF WALLENSTADT J. G. Morris, Esq.
539	Pelican Island
	PETTITT, J. P.
540	THE TORRENT BED OF THE CONWAY E. A. Butler, Esq.
	LEIGHTON, F.
541	CIMABUE'S MADONNA CARRIED THROUGH FLORENCE Her Majesty.
	HOLIDAY, H.
542	THE BURGESS OF CALAIS (FROISSART'S CHRONICLES) Artist.
	EGG, A. L.
543	THE LIFE AND DEATH OF BUCKINGHAM J. Coles, Esq.
	COOPER, T. S.
544	THE MILLS—OCTOBER EVENING T. Shaw, Esq.
	MUTRIE, MISS.
545	Hollyhocks W. C. Hewitson, Esq.
546	HEATHER
	NORBURY, R.
547	St. John and the Mother of Christ returning from
	THE CRUCIFIXION
	GOODALL, F,
548	THE FIRST BORN
	BROWN, F. M.
549	KING LEAR J. Leathart, Esq.
	DILLON. F.
550	THE COLOSSAL PAIR—THEBES
551	FROST, W. E. UNA
1	33 C

	TOTANGMONT
550	JOHNSTON, A.
90%	LORD LINDSAY COMPELLING MARY QUEEN OF SCOTS
	TO ABDICATE THE CROWN J. Penn, Esq.
	JUTSUM, H.
553	TRACES OF PAST WINTERS Lord Kingsdown.
	HALLIDAY, M. F.
554	THE HERO OF THE WRECK
	REDGRAVE, R.
555	QUENTIN MATSYS, THE BLACKSMITH OF ANTWERP D. Salomons, Esq.
	ROBERTS, T.
556	THE SICK BOY J. Cressingham, Esq.
	WINGFIELD, J. D.
557	A SUMMER AFTERNOON: HAMPTON COURT
	MAGUIRE, T. H.
558	
	21 DEC., 1670-THE CAUSE OF THE "COVENTRY"
	ACT Artist.
~ **	STANFIELD, G. C.
559	St. Michael's, Ghent L. Loyd, Esq.
	SEVERN, J.
560	A VENETIAN MASQUE'S FINALE AT THE SUMMER'S DAWN . Earl of Eglinton.
	TITLE D. A.
561	HILL, D. O.
901	OSSIAN'S GRAVE, GLENALMOND
	COBBETT, E. J.
562	A RIDE IN A WHEELBARROW D. Gooch, Esq.
	BRANWHITE, C.
563	A BLACK FROST
303	A BLACK PROOF
	RICHMOND, G.
564	PORTRAIT OF CECILIA SARAH RICHMOND Artist.
	DOBSON, W. C. T.
565	DER ROSENKRANZ
000	Die tooming to the territory to the terr
	LANCE, G.
566	THE UNINVITED GUEST E. L. Betts, Esq.
	WATTS, G. F.
567	PORTRAIT OF ALFRED TENNYSON
568	
	LAWLESS, M. J.
569	THE KING'S QUARTERS AT WOODSTOCK
570	A Drop too much
571	A DINNER PARTY IN THE OLDEN TIME
	34

-		
572	GALE, W. LITTLE GRANDMOTHER	T Daning F
512	LITTLE GRANDMOTHER	T. Barıng, Esq.
	BOSTOCK, J.	
573	DINAH'S PRAYER	. C. Prater, Esq.
	ARCHER, J.	
574	SUMMER-TIME, GLOUCESTERSHIRE	. Artist.
	CARRICK, R.	
575	HOME AND ITS TREASURES	. L. Pocock, Esq.
	2 2000	, ,
ETR	PHILLIP, J. THE PRISON WINDOW	D C Waylow For
577		R. C. Naylor, Esq. T. Robinson, Esq.
• • •		2. 2000000000, 2304.
578	POOLE, P. F. SOLOMON EAGLE EXHORTING THE PEOPLE DURING THE PLAGUE	F M Panking For
010		-12. 11. 1 erkus, 128q.
EMO	SWINTON, J. R.	44*1
579	PORTRAIT OF LADY CLAUD HAMILTON	Artist
	HUNT, W. HOLMAN.	\$ U.4
580	THE LIGHT OF THE WORLD	. T. Combe, Esq.
581	THE LANTERN MAKER'S COURTSHIP	Artist.
	FAED, THOMAS.	
582	Conquered, but not subdued	H. McConnel, Esq.
	WARD, E. M.	
583	CHARLOTTE CORDAY GOING TO EXECUTION	. Miss Starkey.
	HILL, D. O.	
584	EDINBURGH, ON THE QUEEN'S BIRTHDAY-FROM THE	
	"Mons Meg" Battery at the Castle	John Miller, Esq.
	WOLF, J.	
585	THE PTARMIGANS' HAUNT	Earl Grosvenor.
	WESTCOTT, P.	
586	PORTRAIT OF LEONARD REDMAYNE, Esq	Artist.
587	FROST, W. E.	I T Caind For
	NARCISSUS	J. T. Caird, Esq.
*00	HOLLAND, J.	7 D.17 E
588	St. Lawrence, Rotterdam—An October Morning	. J. Dillon, Esq.
	LESLIE, JOHN.	
589	A LADY WALKING IN A WOOD	. Mrs. Haygarth.
	LEWIS, J. F.	
590	A STREET SCENE IN CAIRO, NEAR THE BAB EL LUK	. T. Baring, Esq.
	POOLE, P. F.	
591	THE SONG OF PHILOMENA ON THE SHORE OF THE BEAUTIFUL	
	LAKE (Boccaccio's "Decameron")	C. F. Perkins, Esq.
	85	C 2

	SANT, J.
592	LITTLE RED RIDING HOOD
	GAMBARDELLA, S.
593	PEACE—AN ALLEGORY Artist.
	COOKE, E. W.
594	The Goodwin Light Ship
	FAED, THOMAS.
595	THE FIRST BREAK IN THE FAMILY R. Brocklebank, Esq.
	DYCE, W.
596	TITIAN MAKING HIS FIRST ESSAY IN COLOURING J. Brand, Esq.
597	THE MEETING OF JACOB AND RACHEL F. Pryor, Esq.
	• WEBBE, W. J.
598	THE WHITE OWL
	HOOK, J. C.
599	"Whose Bread is on the Waters" W. J. Lancaster, Esq.
	KNIGHT, J. P.
600	JOHN KNOX PREACHING AT PERTH, 1559 Artist.
	CRESWICK, T.
601	THE FORD
602	MACNEE, D. PORTRAIT OF MRS. WISEMAN
002	
000	COLE, G.
603	PRIDE AND HUMILITY Frances, Countess of Waldegrave.
	ANTHONY, MARK.
604	BEECHES AND FERN J. T. Caird, Esq.
	PHILLIP, J.
605	"And the Prayer of Fauth shall save the Sick" . J. Todd, Esq.
606	THE CONTRABANDISTA
	O'NEIL, H.
607	EASTWARD HO! E. H. Leatham, Esq.
	HART, S. A.
608	RICHARD AND SALADIN ("TALES OF THE CRUSADERS") . Sir M. Montefiore.
	GILBERT, J. GRAHAM.
609	PORTRAIT OF MISS OSWALD OF SCOTSTON Artist.
	CRESWICK, T.
610	ON SHORE
611	THE PASSING CLOUD
	HORSLEY, J. C.
612	THE MADRIGAL
	DYCE, W.
613	Pegwell Bay, Kent J. Brand, Esq.
	36

	HOOK, J. C.
614	"LUFF, BOY" J. Stuart Hodgson, Esq.
615	THE BROOK
04.0	HART, S. A.
616	Interior of the Synagogue, Leghorn J. Joel, Esq.
	SANT, J.
617	THE WHISPER
	LUCY, C.
618	LORD SAYE AND SELE ARRAIGNED BEFORE JACK CADE, 1451 Lord Saye and Sele.
010	HORD DATE AND DELLE MINIATORED BEFORE GACK CADE, 1101 Horac Deepe and Deep.
	MACNEE, D.
619	PORTRAIT OF REV. DR. COOKE, OF BELFAST Presbyterian College, Belfast.
	DOMINION I D
000	ROTHWELL, R.
620	STUDY OF A BOY IN SUNLIGHT, "THE DEWDROP" Artist.
	NAISH, J. G.
621	Kynance Cove, Cornwall W. Phillipps, Esq.
600	GILBERT, A.
622	A SHADY NOOK—BARNES, SURREY W. A. Chapman, Esq.
	WELLS, MRS. H. T.
623	HEATHER-GATHERER, HIND HEAD
	LINNELL, W.
624	A WOODY LANE T. Robinson, Esq.
	CLARK, J.
625	THE DRAUGHT-PLAYERS W. J. Lancaster, Esq.
	M'CULLOCH, H.
626	
020	DRUIDICAL STONES—MOONLIGHT
	LANDSEER, C.
627	MARY OF SCOTLAND MOURNING OVER THE DYING
	Douglas at the Battle of Langsyde T. Abbott, Jun. Esq.
coo	HERING, G. E.
628	MOUNTAIN ROAD NEAR ARONA
	GRAVES, HON. H.
629	Rebecca
	TAIT, R.
630	C
-50	200 11 . 220000, 239.
	HARDING, J. D.
631	Angers on the Loire
	KNIGHT, J. P.
632	PORTRAIT OF R. J. LANE, Esq
699	DOBSON, W. C. T.
633	THE CHILDREN IN THE MARKET PLACE
	37 C 3

	BOXALL, W.
634	PORTRAIT OF F. HUTH, Esq
20	WEBSTER, T.
635	SUNDAY EVENING J. Pender, Esq.
	DOBSON, W. C. T.
636	FAIRY TALES W. J. Lancaster, Esq.
	LEWIS, J. F.
637	THE KIBOB SHOP, CONSTANTINOPLE K. D. Hodgson, Esq.
	EGG, A. L.
638	"August the 4th"—"Have just heard that B—— has
	been dead more than a fortnight, so his poor children
	have now lost both parents. I hear she was seen on
	Friday last, evidently without a place to lay her head."
639	GALE, W. NAPLES, 1859
099	
640	LE JEUNE, H. LITTLE GRETCHEN
640	
1	MUTRIE, MISS A. F.
641 642	"WHERE THE BEE SUCKS"
012	
643	RANKLEY, A. THE TELL-TALE BIRD D. Salomons, Esq.
040	
044	DAWSON, H. THE NEW HOUSES OF PARLIAMENT
644	
	EDDIS, E. U. CHILDREN AT A FOUNTAIN — PORTRAITS OF THE
645	CHILDREN AT A FOUNTAIN — PORTRAITS OF THE DAUGHTERS OF J. H. ELWES, Esq J. H. Elwes, Esq.
646	COLE, V. HARVEST-TIME J. Henry, Esq.
UIU	
647	PEEL, J RICHMOND, YORKSHIRE
047	
CAO	ROTHWELL, R. CALISTO (OVID'S MET. B. 2)
648	
649	MILLAIS, J. E. THE VALE OF REST
650	RETURN OF THE DOVE TO THE ARK
	COPE, C. W.
651	LEAR AND CORDELIA J. Marshall, Esq.
652	THE SISTERS
	38

Oil-Paintings.	BRITISH	DIVISION.

[Principal Gallery.

	COOKE, E. W.	
653	SUNSET ON THE LAGUNE OF VENICE	. Miss Burdett Coutts.
	DDIDELL E.	•
654	BRIDELL, F. L. THE COLISEUM, ROME	J. H. Wolff, Esq.
001		• 0.11. Wolly, 1284.
	ANSDELL, R.	
655	HUNTED SLAVES	· · · · Artist.
	LEE, F. R.	
656	STORM ON THE CORNISH COAST	· · · Artist.
	HERBERT, J. R.	
657	S. MARY MAGDALEN AT THE FOOT OF THE CROSS .	. W. H. Swire, Esq.
658	THE OUTCAST OF THE PEOPLE	. A. Dennistoun, Esq.
659	S. MARY MAGDALEN ON HER WAY TO THE SEPULCHRE	. H. McConnel, Esq.
	EGG, A. L.	
660	Pepys's Introduction to Nell Gwynne	W. Bashall, Esq.
	HARDY, F. D.	
661	THE CRASH!	S. Cartwright, Jun. Esq.
662	FRITH, W. P. Scene from "The Bride of Lammermoor"	D. Dutas Ran
663	Scene from "Kenilworth"	. D. Price, Esq. D. Price, Esq.
664		. H. W. Eaton, Esq.
665	RAMSGATE SANDS	. Her Majesty.
666	SIR ROGER DE COVERLEY AND "THE SPECTATOR" .	. J. Naylor, Esq.
667	MERRY-MAKING IN THE OLDEN TIME	. J. Graham, Esq.
	COOKE, E. W.	
668	THE "TERROR" IN THE ICE OF FROZEN STRAIT	. S. Gurney, Esq.
	TANDCHED CID E	• •
669	LANDSEER, SIR E. BRAZILIAN MONKEYS WITH A PINE APPLE	· · Her Majesty.
000		· · Her Majesty.
emo	PICKERSGILL, H. W.	
670	PORTRAIT OF MRS. CRELLIN	·/ · Artist.
	HEAPHY, T.	
671	A FIRST EXPERIMENT	· · · Artist.
	CARPENTER, MRS.	,
672	PORTRAIT OF A LADY	Lady Slade.
	HARGITT, E.	
673	BARMOUTH, N. WALES	. C. Hargitt, Esq.
	MACBETH, N.	J., -1.
674	PORTRAIT OF REV. DR. GUTHRIE	Artist.
675	WATTS, G. F. ALFRED ENCOURAGING THE SAXONS TO RESIST THE	
0,0	*DANISH INVADERS	H M Office of Works
		H.M. Office of Works.
RYR	LEE, F. R.	1 C D. 1 T
676	CHEQUERED SHADE	. A. C. Burnand, Esq.
		0 4

	WEBSTER, T.
677	THE CHERRY SELLER G. Young, Esq. (Ryde.)
678	PORTRAITS OF MY FATHER AND MOTHER
	PYNE, J. B.
679	St. Peter's, St. Angelo, and Ponte Elio Artist.
000	BAXTER, C.
680	THE BOUQUET J. H. Mann, Esq.
224	GALE, W.
681	The Father's Blessing J. Morley, Esq.
	ELMORE, A.
682	The Tuileries, 20th June, 1792 J. T. Caird, Esq.
683	CHARLES V. AT YUSTE
684	THE NOVICE W. Bashall, Esq.
685	MARIE ANTOINETTE IN THE TEMPLE J. Pender, Esq.
	BOXALL, W.
686	PORTRAIT OF L. HUTH, Esq
	ROBERTS, T.
687	The Music Lesson
	CARPENTER, MRS.
688	PORTRAIT OF SIR J. T. COLERIDGE
	HARGITT, E.
689	THE DARGLE, WICKLOW
.1.	PHILLIPS, H. W.
690	PORTRAIT OF GENERAL EBER
	NIEMANN, E. J.
691	A QUIET SHOT
	ANSDELL, R.
692	The Lost Shepherd J. Whittaker, Esq.
	COOKE, E. W.
693	Scheveling Pinks:—Hauling off Shore in a heavy
	SEA Calvert Toulmin, Esq.
	CALDERON, P. H.
694	THE GAOLER'S DAUGHTER - AN INCIDENT OF THE
	FRENCH REVOLUTION T. Warner, Esq.
	WEBSTER, T.
695	GRACE
	REDGRAVE, R.
696	YOUNG LADY BOUNTIFUL E. A. Bouring, Esq.
	HORSLEY, J. C.
697	THE BURNING OF THE BOOKS—"DON QUIXOTE" S. Cartwright, Esq.
	40

	17		
Oil	-Paintings. J	BRITISH DIVISION.	[Principal Gallery.
		MILLAÏS, J. E.	
698	AUTUMN LEAVES		. J. Leathart, Esq.
699	APPLE BLOSSOMS		. J. Burnett, Esq.
		DESANGES, L. W.	6
700	PORTRAIT OF THE I	,	Artist.
	Tollimit of The L		•
201	Therean Lyma Ox mill	DILLON, F.	. G. H. Strutt, Esq.
701	EMIGRANTS ON THE		. G. H. M. au, Esq.
***	//T	CLINT, A.	THE T. Comments Too
702	"LOW WALKS THE	Sun" (NEAR LINTON, DEVON)	. W. J. Clements, Esq.
		OAKES, J. W.	
703	A CARNARVONSHIRE	GLEN	Artist.
		SEVERN, J.	,
704	OPHELIA . '.		. Duke of Devonshire.
		COPE, C. W.	
705	OTHELLO RELATING	HIS ADVENTURES	H. Houldsworth, Esq.
		WARD, E. M.	
706	MARIÉ ANTOINETTE	LISTENING TO THE ACT OF HER	
	Accusation in	THE CONCIERGERIE	. T. Williams, Esq.
		EGG, A. L.	
707	SCENE FROM "HENR	Y ESMOND"	. T. Fairbairn, Esq.
	100	PATON, J. N.	
708	HOME-THE RETURN		H.R.H. the Prince Consort.
		GOODALL E	
709	FELICE BALLARIN RE	GOODALL, F. CITING TASSO TO THE PEOPLE OF CHIC	GGIA A. C. Burnand, Esa.
• • •	I IIII DAIDHII RE		
710	PORTRAITS OF Mrs	BUCKNER, R. F. WICKHAM AND HER CHILDREN	. Rev. F. Wickham.
710	TORTHAITS OF BIRS.		. 1160. 1. 77 60.000000
711	A DOUBLEHOD T. PAGE	HART, S. A. on Swearing the Barons to Main-	
111	TAIN THE CHAI		J. Cressingham, Esq.
			• • • • • • • • • • • • • • • • • • •
712	A ROMAN SHEPHERI	BUCKNER, R.	. J. Leslie, Esq.
. 18	II IOMAN SHEFRERI		O. Lestie, Esq.
m4 9	Carrie and Three	DUFFIELD, W.	
713 714	GAME AND FRUIT FROM THE HILL SID	Е.	
	Tron ing inin 80		·

	JUTSUM, H.
718	THE HAY HARVEST W. Unwin, Esq.
	JOHNSTON, A.
719	THE ARREST OF JOHN BROWN, A LOLLARD (TIME OF
	HENRY VIII.) J. T. Caird, Esq.
	SOLOMON, A.
720	Waiting for the Verdict
	. SMITH, G.
721	"FONDLY GAZING"
	GALE, W.
722	LITTLE CARDINAL
	ANTHONY, MARK.
723	HESPERUS E. A. Butler, Esq.
	, , , , , , , , , , , , , , , , , , , ,
724	CRESWICK, T.
124	AFTERNOON
	KNIGHT, J.P.
725	My Two Boys
	GOODALL, F.
726	AN EPISODE IN THE HAPPIER DAYS OF CHARLES I W. Bashall, Esq.
	MARTINEAU, R. B.
727	THE LAST DAY IN THE OLD HOME A. H. Novelli, Esq.
	HUNT, W. HOLMAN.
728	VALENTINE RESCUING SILVIA FROM PROTEUS—"TWO
	GENTLEMEN OF VERONA," Act v. Scene 4 T. Fairbairn, Esq.
200	WARD, E. M.
729	THE FALL OF CLARENDON
	BUCKNER, R.
730	PORTRAIT OF THE COUNTESS DELLA TORRE
	M'CALLUM, A.
731	WINTER EVENING—SIMON FOSTER'S OAK, SHERWOOD FOREST. J. Nasmyth, Esq.
	M'INNES, R.
732	THE MOCCOLETTI
	ROSSITER, C.
733	BELEAGUERED
734	SOLOMON, A. WAITING FOR THE VERDICT.—"NOT GUILTY"
.01	
	BAXTER, C.
735	OLIVIA AND SOPHIA ("VICAR OF WAKEFIELD")
	MANN, J. H. S.
736	A Mother and her Child J. H. Mann, Esq.
	42

	LE JEUNE, H.
737	A Boy playing on a Pipe, a Girl listening J. Satterfield, Esq.
	KNIGHT, W. H.
738	GRANDFATHER'S PORTRAIT
200	HUNT, A. W. THE STREAM FROM LLYN IDWAL, CARNARVONSHIRE D. Salomons, Esq.
739	THE STREAM FROM LLYN IDWAL, CARNARVONSHIRE D. Salomons, Esq.
	CLARK, J.
740	THE WANDERER RESTORED
	LIDDERDALE, C. S.
741	
	BOWLER, H. A.
742	· ·
743	HUGHES, A. THE WOODMAN'S CHILD J. Leathart, Esq.
740	THE WOODMAN'S CHILD J. Leathart, Esq.
	WYLD, W.
744	THE PIAZZETTA, VENICE J. Platt, Esq.
	WILLIAMS, PENRY.
745	RETURN FROM THE FESTA OF THE MADONNA DELL'ARCO . Sir M. W. Ridley.
	GILL, E.
746	RHAIADR DU, DOL-Y-MELYNEN, N. WALES L. Loyd, Esq.
man	WEIGALL, H.
747	PORTRAIT OF F.M. THE DUKE OF WELLINGTON, 1851—D. Jones, Esq. (of Pantglas.)
	MASON, G.
748	IN THE SALT MARSHES, ROMAN CAMPAGNA Artist.
	O'NEIL, H.
749	A VOLUNTEER
	WARD, E. M.
750	THE ANTECHAMBER AT WHITEHALL DURING THE DYING
	MOMENTS OF CHARLES II
	A PLOTE T TO
751	ANSDELL, R.
751	THE ROAD TO SEVILLE S. Wheeler, Esq.
	THE ROAD TO SEVILLE
751 752	THE ROAD TO SEVILLE S. Wheeler, Esq.
	THE ROAD TO SEVILLE
	THE ROAD TO SEVILLE
752	THE ROAD TO SEVILLE
752	THE ROAD TO SEVILLE
752 753	THE ROAD TO SEVILLE
752 753 754	THE ROAD TO SEVILLE
752 753	THE ROAD TO SEVILLE
752 753 754 755	THE ROAD TO SEVILLE
752 753 754	THE ROAD TO SEVILLE

	CALDERON, P. H.
757	LA-DEMANDE EN MARIAGE Marquis of Lansdowne.
	GALE, W.
758	GUARD YOUR QUEEN J. Farnworth, Esq.
	GILBERT, A.
759	NEAR MICKLEHAM, SURREY D. Gooch, Esq.
	CRESWICK, T.
60	THE COURSE OF THE GRETA J. Oakes, Esq.
	ROSSITER, C.
61	PURITAN PURIFIERS
	THOMAS, W. CAVE.
62	LAURA IN AVIGNON Lord Taunton.
	LUCY, C.
763	BURIAL OF CHARLES I. IN St. GEORGE'S CHAPEL, WINDSOR, 1649 . Artist.
764	LINNELL, J. T. A-TOP OF THE HILL J. Fallows, Esq.
01	* *
65	OSBORN, MISS.
03	Nameless and Friendless W. H. Chetwynd, Esq.
	M'CULLOCH, H.
66	LOCH ACHRAY
	SOLOMON, MISS.
67	Peg Woffington's Visit to Triplet
	LANDSEER, C.
68	THE PARTING BENEDICTION Earl of Ellesmere.
	PYNE, J. B.
769	RECOLLECTIONS OF THE THAMES -THE NEW CUSTOM-
	House, and first Coal Exchange Artist.
	CROWE, EYRE.
70	Pope's Introduction to Dryden at Will's Coffee-House . W. Reed, Esq.
	REDGRAVE, R.
771	GRISELDA — "The Marquis, having chosen Griselda for
	his wife, causes the court ladies to dress her in her
	father's cottage" W. A. Joyce, Esq.
	OAKES, J. W.
772	A SOLITARY POOL, MARCHLLYN MAWR, CARNARVONSHIRE . J. Wyllie, Esq.
	BRIDELL, MRS.
773	DEPARTING TO JOIN GARIBALDI
	HOPKINS, W. H.
774	HAYMAKERS J. W. Miles, Esq.
	HALLIDAY, M. F.
775	THE BLIND BASKET-MAKER AND HIS FIRST CHILD, Artist.
	44

776	PHILLIPS, H. W. PORTRAIT OF THE COUNTESS DE GREY AND RIPON . Earl De Grey and Ripon.
***	TOUTIANT OF THE COURTESS DE CARD AND LONG ON PROPERTY OF THE COURTES DE CARD AND LONG ON THE CARD AND
777	M'CALLUM, A. Spring Morning—The Outskirts of Burnham Wood . J. Nasmyth, Esq.
	COLE, V.
778	AUTUMN G. Briscoe, Esq.
	SMALLFIELD, F.
779	EARLY LOVERS ,
	WALLIS, G.
780	THE RESURRECTION OF THE YEAR
	TITIOTING TO
781	HUGHES, E.
781	RUINOUS PRICES
	WATTS, G. F.
782	PORTRAIT OF Mrs. W. Russell W. Russell, Esq.
-	DAVIS, H. W. B.
702	
700	ROUGH PASTURAGE—PAS DE CALAIS
	WELLS, MRS. H. T.
784	LA VENEZIANA
	MARKS, H. S.
785	Dogberry's Charge to the Watch—("Much Ado
	ABOUT NOTHING")
	· •
	LEE, F. R.
786	PLYMOUTH BREAKWATER
	WILLIAMS, PENRY,
787	Procession to a Roman Christening Lady C. Schreiber.
***	HARVEY, G.
788	COVENANTERS PREACHING Messrs. Agnew.
	HART, S. A.
789	OTHELLO AND IAGO
	DD ONLI HAY TH
MOO	BROMLEY, W.
790	Let him bear the Palm that deserves it

THE BRITISH SCHOOL OF WATER COLOUR PAINTING

I In some fashion water-colour painting is the oldest form of the art. Beside its employment for fresco in Egypt and Assyria, Greece and Italy, early papyri and MSS. were thus decorated; although it is probable that not before the period awkwardly named the Middle Ages was the art, 'called Illumination at Paris,' carried to complete elaboration. A few painters in France, Italy, and Belgium (as illumination proper faded before the printing press) tried some form of water-colours; but Dürer is the only great artist of the time who felt the use to which they might be turned. No school, however, was founded by his attempts, although thence onwards, notably amongst the Dutch, occasional drawings of considerable finish occur. But as an independent art, partly distinguished from oils by subject, more by the effect which it secures and the comparative facility of the process, water-colour painting has hardly existed for a hundred years, and this so far most conspicuously in the country where it was developed, that it is not thought needful here to speak of any but the English School. Nor will long exposition be required. In exact opposition to the case of sculpture, spectators are both familiar with this art, and happily accustomed to test it by reference to Nature; whilst the causes under which love of landscape has become a modern passion are

elsewhere noticed.

II Brief as its career has been, our Water-colour School has passed already through three phases. In the first, the stained drawing, as it was called, consisted of a design in brown or blue-gray wash, strengthened more or less by a pen outline, and touched over in the lighter parts, the sky, or water, or foreground, with a little colour. The colour is rarely of positive tint, and the brown wash itself is kept to a moderate tone, as if unwilling to grasp extreme effects of light and shade. This system secured a peculiar and pleasing character of breadth and repose, when the artist brought poetry in his heart to the work, and the nature of the subject allowed it. But in figure-scenes, or the architectural designs for which the art was at first specially employed, these qualities, in particular when the pen lines are prominent, are not seen, and hence many of the early water-colour drawings show tamely beside the brilliancy to which we are accustomed. Those, however, that bear the names of Cozens (died 1794) and Girtin (1775—1802), the founders of the school, always deserve notice. By the first, the art was practised in the most primitive fashion,—Girtin added cautious washes of colour, till in his later work the tones of Nature, in her sedater moods, are nearly reached. Much of the same poetical feeling passed into the style of J. S. Cotman, a rather later artist, whose tender and imaginative appreciation of Nature places him above many to whom fame has been more partial. Many who, for the first time, see these early drawings will be apt to turn away from their calm gray or golden tenderness: let the spectator study them with care, concentrating his mind on the scenes represented—Italian valleys, or northern lakes, or the romantic ruins of England—and he will find the poetry of the painters sink into his heart with tranquil persuasion, as he stands before these visions of sweet serenity.

To the same school, in figure drawing, belong Cristall and Liverseege; and in it also were found two men singularly contrasted

To the same school, in figure drawing, belong Cristall and Liverseege; and in it also were found two men singularly contrasted in their life and in their genius, gifted respectively with exquisite fancy and intense imagination, and to whom England is indebted for a long series of works, which, take them all in all, no other water-colourists in this style have equalled. But it is hardly as art that the strange creations of the visionary Blake appeal to us; the drawing and execution are rarely successful; it is in the force of the penetrative imagination that their value lies,—in their almost painful intensity,—in their sublime suggestions of some earlier world of patriarchal days, or the mysteries of spiritual and

ecstatic existence.

Such was not the region familiar to the gentle-hearted Stothard. Sharing in some degree the deficiencies of Blake as an artist, and hence unsatisfactory in his larger oil paintings, in his water-colour designs he shows a delicacy of feeling and a grace, than which Art has no more enduringly-attractive qualities. Especially in his youthful works there is an airy charm, a power of seizing evanescent motions and lines of momentary loveliness, in which, with exception also of Reynolds and Gainsborough, English art has been seldom fortunate. But, as Blake saw all things through a morbid Imagination, so we must admit that Stothard's world is too much the creation of dominant Fancy—another and a better world, it may be, than this, yet without the depth and impressiveness, as it is without the woe and warfare, of real existence.

III Let us turn to the great artist who sympathized more deeply than any since the days of Tintoret with Life and Nature as they are in all their vast variety, who saw the shadows and the stains of the world with the whole force of passionate imagination,—who, by the discipline of such thoughts and the studies to which they led him, trained himself finally to paint the glory of light and the sweetness of sunset with a perfection never before attained

by art. For the leading characteristics of Turner's genius, readers are referred to the summary of English oil painting: here, a brief indication of Turner's position in our watercolour school and of the stages of his progress is all that can be attempted. But, with reference to what follows, and indeed to these Prefaces in general, the writer desires to add, that his criticism, though carefully weighed, is expressed with diffident hesitation:—that the essential excellence of this or any great master is truly 'beyond and above expression: it is a truth inherent in every line, and breathing in every hue, too delicate and exquisite to admit of proof.' He would wish it remembered.—by those who do not feel the correctness of the praise given to a Reynolds or a Turner, and even more by those who do,-that 'all truths of the highest order are separated from those of average precision by points of extreme delicacy, which none but the cultivated eye can in the least feel, and to express which, all words are absolutely meaningless or useless: and that, consequently, these remarks are written

only in the spirit of hint and analogy.

Turner when young worked with Girtin, and shared with him in the first advances of water-colour painting. But he seems to have felt from the beginning that thorough knowledge of colour painting. But he seems to have felt from the beginning that thorough knowledge of drawing and of form was the only safe foundation for the art: and as no man had ever more of that unwearied and humble-minded industry which is the surest sign of genius, he gave much time to pen and pencil sketching from Nature. His earliest works are executed in the gray and brown tints alone; but already show that perception of space and power in arranging masses which were to mark him during sixty years of continuous industry. 'Gradually and cautiously' Mr. Ruskin states, in his excellent summary of Turner's career, 'the blues became mingled with delicate green, and then with gold; the browns in the foreground became first more positive, and then were slightly mingled with other local colours; while the touch grew more and more refined and expressive, until it lost itself colours; while the touch grew more and more refined and expressive, until it lost itself in a method of execution often too delicate for the eye to follow, rendering, with a precision before unexampled, both the texture and the form of every object. This style may be considered as perfectly formed about the year 1800, and it remained unchanged for twenty years.' Turner appears to have followed it with this constancy because it gave perfect freedom to make Form, Space, and Size the predominant features of his work: although, meanwhile, in his smaller drawings, the 'play of colour' begins to show itself. And under this simple system, he set himself to master every variety of landscape form: treating no subject as too high or too low for him: and gaining from this universality of interest the subtle power of expression which enabled him to transfer, we had almost said, Nature in her universality, to paper. 'Throughout this whole period' (represented here by Sir A. A. Hood's series of drawings), 'Turner appears as a man of sympathy absolutely infinite—a sympathy so all-embracing, that I know nothing but that of Shakspeare comparable with it. Nothing can be so mean as that it will not interest his whole mind, and carry away his whole heart; nothing so great and solemn but that he can raise himself into harmony with it.' heart; nothing so great and solemn but that he can raise himself into harmony with it.'

Having now mastered Form, Colour was pursued with the same resolute industry, the same natural quickness of eye: the subtlety of handling, learned in his long patient pursuit of Form, enabled him to lay his tints with a rapid and delicate decision, of which all who have ever tried one faithful study from Nature will know the enormous difficulty. It was not only that he now added colour to his drawings—essentially the painter's quality, when once understood, it can never take a second place—his designs were henceforth primarily conceived in colour. Hence a change of subject became necessary. Turner from this time selected often the natural scenes richest in tone—sunrise and sunset, lakes trembling in mid-day light, or where the moon of summer bathes river-side crags and ruins with hazy silver. And from the same date, finding that the earlier landscape painters, whom he had hitherto frequently followed in their form and arrangement, could teach him nothing in colour—nay, that, on the system of Poussin or Vandevelde, truth and vivacity in colour were impossible—he worked in a manner exclusively his own. This second style may be briefly characterized as showing 'delicate deliberation of handling, cheerful moods of mind, briefly characterized as showing 'delicate deliberation of handling, cheerful moods of mind, brilliant colour, defiance of precedent, and effort at ideal composition;' gradually passing, till within a few years of his death, into 'swiftness of handling, tenderness and pensiveness of mind, exquisite harmony of colour, and perpetual reference to Nature only.' To this perfection of water colour the Sunset at Sea, views in England and Syria, and Heidelberg, belong. They illustrate, lastly, Turner's method of execution—delicate and decisive, little aided by the mechanical expedients of 'sponging' or 'rubbing,' but relying mainly on pure colour laid in once for all, with absolute determination of its effect. Like the star described by the poet, Turner's hand seems to have moved 'without hurrying and without staying;' and although some ingenious aids to the art are ascribed to his invention, yet his general practice in water-colours was of that simple and direct kind with which perfect knowledge

is always satisfied.

IV To the same pure school of water-colours belong Prout, Varley, Robson, Barret, Copley Fielding, David Cox, Dewint, Hunt, and others. They are men of various and unequal gift, but alike in their sincere love of Nature, in the careful selection of their subjects, and in the poetical aspect from which they are regarded. Fielding, after Turner, is our greatest master of space and air, and in rendering certain effects of mist, sublime in their vastness and their mystery, he has never been surpassed. Prout, in his method most resembling the earlier period, seized especially on the picturesque in the works of men, and, with English

energy and patience, brought home to us innumerable records of cathedral and castle. market-place and town-hall, from every city of Europe; and this precisely at the time before the prosperity of the long peace and the restlessness of this century had effaced the relics of ancient days, and the times when architecture retained beauty of form and originality of treatment. How many must have received their first impulse to travel from Prout's views!—how many have felt, when they saw their subjects, that they owed much of their poetry to their painter! But this noble quality appears with even greater depth and power in the work of David Cox. If Prout delights us with the picturesqueness of foreign lands, Cox has an attractiveness more intimate and more forcible—the grandeur and the beauty of our own. There is a wide difference between his strangely daring style and the subtle delicacy of Turner; yet Cox must be ranked only second to Turner in his profoundly poetical conception of the landscape. Those who are ignorant will here learn to know the intense imagination which penetrates his work; what majesty he saw in the common field or cottage; with what an inner eye of sympathy he watched the wreathings of the stream beneath the gloom of forest greenery, the visionary sadness of wide horizons and dreary heaths, or the last red gleam that ebbed away from the heights of Craig-y-Dinas:

—those who know him will care little for any words of eulogy.

Lewis and W. Hunt may be also set side by side as our two most splendid colourists, not

of the landscape, but in figures seen near, and what is absurdly called 'still life.' In both, as we saw with Turner, an admirable eye for tint has led them straight to an admirably simple and decisive method of painting; whilst that sense of the large relations of light and shade which always marks a great, as opposed to a brilliant or a pretty colourist, has kept their work broad in its refinement and magnificent in its minuteness. Here, also, we find that division of labour and of subject which has only been possible to modern art in the Locomotive Age. Whilst Lewis has brought the life of Spain and Turkey home, familiarizing us with the fretwork and arabesques of Seville, or the valley of Egypt with its emerald and amber tints, Hunt has glorified our own fruits and flowers with a mastery almost unknown to any former painter. Their respective scales of colour are adapted with equal skill to their subjects—treated with pervading tenderness by the one, by the other with suffused glow: It might be said that we see the iridescence of the opal in Lewis, the

fire of the carbuncle in Hunt.

Many other known names might be added: Müller, by whose early death we lost an artist of brilliant promise; Cattermole and Haag, distinguished for figure-painting; Nash, Roberts, and Haghe, in architecture; Cooke and Duncan, for sea-pieces; Harding, G. Fripp, Gastineau, Boyce, Davidson, and many more, for different aspects of the land-scape. These names bring us to our own days, and to the later developments of the scape. These names bring us to our own days, and to the later developments of the art. Whilst recognizing the merits of much that now fills our exhibitions with skilful and pleasant work, it cannot fail to be observed that water-colours appear to be passing beyond the earlier—may it not be added, the natural?—limits of the material, and engaging more and more in a rivalry with the effects and the methods of oil painting. The issues of this tendency are uncertain: it may hold sway for a time as a fashion, or lead to the establishment of another school of art, like that which of old was practised under the name of Tempera, and applied with eminent success in England to miniatures, in the seventeenth century. But meanwhile, the peculiar facilities of water-colour painting expose it to danger from an opposite source. 'Among our artists,' says the writer already quoted 'the chief want is that of solemnity and definite purpose. We have too much picture-manufacturing, want is that of solemnity and definite purpose. We have too much picture-manufacturing,—
too much making-up of lay figures with a certain quantity of foliage, and a certain quantity
of sky, and a certain quantity of water;—a little bit of all that is pretty—a little sun and a
little shade, a touch of pink and a touch of blue, a little sentiment and a little sublimity,
and a little humour and a little antiquarianism,—all very neatly associated in a very
charming picture, but not working together for a definite end. It is probable that
imaginative minds, and men zealous of carrying out with their full might all they
set their hands to do, will often repeat these criticisms, and feel, with pain, that
so much removal skill and observation are not turned to their highest nursees or emso much manual skill and observation are not turned to their highest purposes, or employed for the most avail. Yet it must not be forgotten, also, that this art addresses itself pre-eminently to landscape; that the poetry of nature, and her hold on the human heart, never ceases; that among our painters there have been some already, within the space of but fifty years, who rank in the same class with Wordsworth or Keats or Tennyson. One of these men, looking back on his childhood, complained that the visionary gleam and the glory of his early years had passed:

There was a time when meadow, grove, and stream,
The earth, and every common sight
To me did seem
Apparell'd in celestial light,
The glory and the freshness of a dream.
It is not now as it has been of yore;

Turn wheresoe'er I may,
By night or day,
The things which I have seen I now can see no more.

It is hoped that many readers will remember the lesson of deeper consolation with which this great lover of nature concludes his poem. There seems no reason why something analogous should not be extended to the career of modern art.

F. T. P. analogous should not be extended to the career of modern art.

BRITISH DIVISION.

CLASS XXXVIII. B.—PAINTINGS IN WATER COLOURS AND DRAWINGS.

S.E. GALLERY, EXHIBITION ROAD.

	COZENS, J.	r •
800	VILLA IN ROME	H. Vaughan, Esq.
801	ISOLA BORROMEA	H. Vaughan, Esq.
	WESTALL, R.	
802	A GIRL RECLINING	. S. Redgrave, Esq.
000	GIRTIN, T.	m a at the Francisco
803	THE OLD OUSE BRIDGE, YORK	. T. C. Girtin, Esq.
804 805	BRECHIN CATHEDRAL	T. C. Girtin, Esq.
000	KIRKSTALL, YORKSHIRE	
	HILLS, R.	
806		Executors of the late Mrs. Garle.
807	DEER IN A PARK	Executors of the late Mrs. Garle.
	REINAGLE, R. R.	
808	THE VILLA OF MÆCENAS AT TIVOLI	. W. S. Lowndes, Esq.
	GAINSBOROUGH, T.	
809	A SKETCH	. F. W. Newton, Esq.
810	A SKETCH	. F. W. Newton, Esq.
811	A SKETCH, IN CHALK	. F. W. Newton, Esq.
	A T THAT A DITABLE A SIL	, ,
812	ALEXANDER, W. SUBURBS OF A CHINESE CITY	W. Smith, Esq.
012	SUBURDS OF A CHINESE CITY	
	GIRTIN, T.	
813	THE OLD OUSE BRIDGE, YORK	. G. W. Girtin, Esq.
814	THE RIVER WHARFE, ABOVE BOLTON	. G. W. Girtin, Esq.
	IBBÉTSON, J. C.	
815	RETURNING FROM MARKET	. S. Redgrave, Esq.
	WESTALL, R.	
816	DUNCAN WARNED	W. Smith, Esq.
	- A	
0114	SANDBY, P.	· ,
817 818	LANDSCAPE	. R. W. Gaussen, Esq.
819	TOWN GATE, WINDSOR CASTLE	Her Majesty.
019	WINDSOR FOREST	R. W. Gaussen Esq.

		ROBSON, G. F.		
820	YORK			. Earl of Durham.
	· R	OWLANDSON, T.		
821	A FRENCH REVIEW		77.	. Her Majesty.
822	An English Review .			Her Majesty.
	, , ,			· · · · · · · · · · · · · · · · · · ·
		ROOKER, M. A.		
823	ST. BOTOLPH'S PRIORY, COLC	HESTER		. W. Smith, Esq.
824	South Gate, Yarmouth	S		. W. Smith, Esq.
		SANDBY, P.		
825	NORTH SIDE OF WINDSOR CAR	STLE FROM THE LIT	TLE PARK	Her Majesty.
		DE WINE D		
826	A CHOMPDANI	DE WINT, P.		M., 7711:
020	A SNOWDRIFT			Mrs. Ellison.
		COZENS, J.		
827	PIC DU MIDI, PYRENEES .			. W. Smith, Esq.
828	VIEW IN THE ISLE OF ELBA			. W. Smith, Esq.
				1
000		ROBSON, G. F.		TT T C 77
829	ELY		• •	. W. Leaf, Esq.
		HEARNE, T.		
830	MALMESBURY ABBEY .			W. Smith, Esq.
		VARLEY, J.		
831	VIEW OF A HOUSE IN MILE		THAT.	
001	Bridge now Stands	BARK, WHERE TAO	AHAUU	. J. H. Chance, Esq.
	DRIDGE ROW CIARDS			. 0.11. Chance, 22q.
		CHALON, J. J.		
832	SHORWELL ROCKS, ON THE B	ANKS OF THE WYE	• •	. S. Redgrave, Esq.
	• '	GLOVER, W.		
833	WINGFIELD MANOR-AUTUMN			. J. Wilson, Esq.
		GIRTIN, T.		
834	HARLECH CASTLE	GIRIIN, I.		. Messrs. Agnew.
004	HARLECH CASTLE			messis. nyhew.
		BARRETT, G.		
835	Sunset			Mrs. Ellison.
		BYRNE. W.		
836	THE FERRY AT TWICKENHAM	,	. Departm	ent of Science and Art.
			•	
		EDRIDGE, H.		TIT (1 1-1 T)
837	VIEW NEAR BROMLEY, KENT		• •	. W. Smith, Esq.
838	THE PONT NEUF, PARIS .			. W. Smith, Esq.
		UWINS, T.		
839	HARVESTERS AT DINNER .			. W. Smith, Esq.
		HEARNE, T.		
840	CAISTOR CASTLE	HEARINE, I.		. W. Smith, Esq.
040	CAISION CASILE		0	
		GIRTIN, T.		
841	DURHAM			. H. Vaughan, Esq.
	50			

	STOTHARD, T.
842-	-847 Illustrations to "Rokeby" H. Vaughan, Esq.
848	SKETCH FOR THE CANTERBURY PILGRIMAGE H. Vaughan, Esq.
	GLOVER, J.
849	ELTER WATER J. Wilson, Esq.
850	ITALIAN LANDSCAPE, NEAR CIVITA VECCHIA J. Wilson, Esq.
851	WILLIAMS, HUGH W. TOMBS OF PLATEA
001	
	BARRETT, G.
852	SOLITUDE
	SANDBY, P.
853	HYDE PARK DURING THE ENCAMPMENT OF 1780 Her Majesty.
854	WINDSOR CASTLE FROM A BREWHOUSE YARD IN DATCHET LANE . Her Majesty.
	HAVELL, W.
855	KILGARAN CASTLE
-	
0.50	CHALON, A. E.
856	THE BLUE GIRL
	DANIELL, W.
857	DURHAM CATHEDRAL
	COTMAN, J. S.
858	DIEPPÈ, FROM THE POLLET
859	HEAPHY, T. Sen. THE FISHERMAN
009	THE FISHERMAN
	HILLS, R.
860	Fallow Deer Executors of the late Mrs. Garle.
860 861	•
	Fallow Deer Executors of the late Mrs. Garle.
	Fallow Deer Executors of the late Mrs. Garle. A Farm-yard Executors of the late Mrs. Garle.
861	FALLOW DEER Executors of the late Mrs. Garle. A FARM-YARD
861	FALLOW DEER
861 862	FALLOW DEER
861 862 863	FALLOW DEER
861 862	FALLOW DEER
861 862 863	FALLOW DEER
861 862 863	FALLOW DEER
861 862 863 864	FALLOW DEER
861 862 863 864	FALLOW DEER
861 862 863 864 865	FALLOW DEER
861 862 863 864 865	FALLOW DEER
861 862 863 864 865 866	FALLOW DEER
861 862 863 864 865	FALLOW DEER
861 862 863 864 865 866 867 868	FALLOW DEER
861 862 863 864 865 866 867 868 869	FALLOW DEER

	DAYES, E.
872	THE FARM, HYDE PARK
	GLOVER, J.
873	MATLOCK BATH, MIST CLEARING OFF J. H. Chance, Esq.
874	CLEVELEY, J. VESSELS OFF THE NEEDLES
017	· •
875	IBBETSON, J. C.
070	VIEW IN THE ISLE OF WIGHT
084	AUSTEN, S.
876	ROTTERDAM
	OWEN, S.
877	A Brisk Gale
	BARRETT, G.
878	SUNRISE—TEAM OF HORSES AND WAGGON D. R. Davies, Esq.
879	SUNSET
	FIELDING, COPLEY.
830	A Ship in Distress
	ROBSON, G. F.
881	Bala
	DE WINT, P.
882	TORKSEY CASTLE, LINCOLNSHIRE
	EDRIDGE. H.
883	EDRIDGE, H. CHENIES HOUSE, BRAMBLETYE, SUSSEX . Department of Science and Art.
883	Chenies House, Brambletye, Sussex Department of Science and Art.
88 3	Chenies House, Brambletye, Sussex Department of Science and Art. Webber, J.
	CHENIES HOUSE, BRAMBLETYE, SUSSEX Department of Science and Art. WEBBER, J. CRACATOA ISLAND, SUNDA Department of Science and Art.
884	CHENIES HOUSE, BRAMBLETYE, SUSSEX Department of Science and Art. WEBBER, J. CRACATOA ISLAND, SUNDA Department of Science and Art. HAVELL, W.
	CHENIES HOUSE, BRAMBLETYE, SUSSEX Department of Science and Art. WEBBER, J. CRACATOA ISLAND, SUNDA Department of Science and Art. HAVELL, W. MOUNTAIN SCENE
884 885	CHENIES HOUSE, BRAMBLETYE, SUSSEX Department of Science and Art. WEBBER, J. CHACATOA ISLAND, SUNDA Department of Science and Art. HAVELL, W. MOUNTAIN SCENE
884	CHENIES HOUSE, BRAMBLETYE, SUSSEX . Department of Science and Art. WEBBER, J. CRACATOA ISLAND, SUNDA Department of Science and Art. HAVELL, W. MOUNTAIN SCENE
884 885 886	CHENIES HOUSE, BRAMBLETYE, SUSSEX . Department of Science and Art. WEBBER, J. CRACATOA ISLAND, SUNDA Department of Science and Art. HAVELL, W. MOUNTAIN SCENE
884 885	CHENIES HOUSE, BRAMBLETYE, SUSSEX . Department of Science and Art. WEBBER, J. CRACATOA ISLAND, SUNDA Department of Science and Art. HAVELL, W. MOUNTAIN SCENE
884 885 886	CHENIES HOUSE, BRAMBLETYE, SUSSEX . Department of Science and Art. WEBBER, J. CRACATOA ISLAND, SUNDA Department of Science and Art. HAVELL, W. MOUNTAIN SCENE
884 885 886	CHENIES HOUSE, BRAMBLETYE, SUSSEX . Department of Science and Art. WEBBER, J. CRACATOA ISLAND, SUNDA Department of Science and Art. HAVELL, W. MOUNTAIN SCENE
884 885 886 887	CHENIES HOUSE, BRAMBLETYE, SUSSEX . Department of Science and Art. WEBBER, J. CRACATOA ISLAND, SUNDA Department of Science and Art. HAVELL, W. MOUNTAIN SCENE
884 885 886	CHENIES HOUSE, BRAMBLETYE, SUSSEX . Department of Science and Art. WEBBER, J. CRACATOA ISLAND, SUNDA
884 885 886 887	CHENIES HOUSE, BRAMBLETYE, SUSSEX . Department of Science and Art. WEBBER, J. CRACATOA ISLAND, SUNDA Department of Science and Art. HAVELL, W. MOUNTAIN SCENE
884 885 886 887 888 889	CHENIES HOUSE, BRAMBLETYE, SUSSEX . Department of Science and Art. WEBBER, J. CRACATOA ISLAND, SUNDA
884 885 886 887 888	CHENIES HOUSE, BRAMBLETYE, SUSSEX . Department of Science and Art. WEBBER, J. CRACATOA ISLAND, SUNDA Department of Science and Art. HAVELL, W. MOUNTAIN SCENE
884 885 886 887 888 889	CHENIES HOUSE, BRAMBLETYE, SUSSEX . Department of Science and Art. WEBBER, J. CRACATOA ISLAND, SUNDA . Department of Science and Art. HAVELL, W. MOUNTAIN SCENE
884 885 886 887 888 899 890 891	CHENIES HOUSE, BRAMBLETYE, SUSSEX . Department of Science and Art. WEBBER, J. CRACATOA ISLAND, SUNDA . Department of Science and Art. HAVELL, W. MOUNTAIN SCENE
884 885 886 887 888 889 890	CHENIES HOUSE, BRAMBLETYE, SUSSEX . Department of Science and Art. WEBBER, J. CRACATOA ISLAND, SUNDA . Department of Science and Art. HAVELL, W. MOUNTAIN SCENE

	HAMILTON. W.
894	THE PLOUGHMAN (GRAY'S "ELEGY")
	WILLIAMS, HUGH W.
895	T T T
899	VIEW OF EDINBURGH
	COOK, SAMUEL.
896	EARLY SUMMER MORNING ON THE CORNISH COAST W. Eastlake, Esq.
	CLENNELL, L.
897	THE BLIND PIPER J. Tidbury, Esq.
	HAMILTON, W.
898	THE HYMN (THOMSON'S "SEASONS")
000	
	VICKERS, A.
899	BOATS
	LIVERSEEGE, H.
900	DON QUIXOTE
	CRISTALL, JOSHUA.
901	INVERARY CASTLE
	DE WINT, P.
902	The Hay Harvest Department of Science and Art.
	PROUT, SAMUEL.
903	THE BRIDGE OF SIGHS, VENICE W. Quilter, Esq.
•	
004	MACKENZIE, F.
904	LINCOLN MINSTER
	CALLCOTT, SIR A. W.
905	Early Morning-North of Spain T. H. McConnell, Esq.
	DE WINT, P.
906	A LANE SCENE, SHROPSHIRE
	The state of the s
	NICHOLSON, F.
907	RHAIDR MAWR Department of Science and Art.
	CLENNELL, L.
908	THE SAW PIT Department of Science and Art.
000	CHALON, A. E.
909	MADLLE. SONTAG J. Mitchell, Esq.
910	THE PET J. Mitchell, Esq.
	CHALON, J. J.
911	A RIVER SCENE IN DEVONSHIRE Department of Science and Art.
912	PROUT, SAMUEL.
912	AN INDIAMAN ASHORE
914	
915	AT WURZBURG
020	To the Leaf, Esq.

		CRISTALL,	JOSHUA	١.			
916		, , ,			epart	ment	of Science and Art.
		*****			•		,
917	Dionalina wime Over	HILLS	5, R.				Cant Chimina
917	PLOUGHING WITH OXEN	• • •	• •		•		. Capt. Cuming.
		DE WIN	T, P.				•
918	LINCOLN CATHEDRAL			`•			. Mrs. Ellison.
919	THE CORN-FIELD			•	•	•	F. S. Haden, Esq.
920	A Moorland Scene			•		J	. M. Threlfall, Esq.
		PROUT, S.	AMUEL.				
921	DIEPPE						. W. Leaf, Esq.
922	THE PORCH OF RATISBON (CATHEDRAL					. Mrs. Ellison.
923	NUREMBERG			•		•	. Messrs. Agnew.
		CONSTAR	T. E.T				
924	NETLEY ABBEY						Captain Constable.
0.02	THE PERSON OF TH					. •	captain continue.
		EDRIDG	Е, Н.				
925	An Old Gateway, Canter	BURY .	• •	De	partn	nent o	of Science and Art.
		ROBSON,	G. F.				
926	St. Paul's, from Southwa	RK .					. W. Leaf, Esq.
		CHALON,	A TE				
927	AN ETON BOY	OIIIIIOI,					J. Mitchell, Esq.
	ZZI ZZION ZOZ I I I		•	•		•	0. 12 nonch, 254.
000	O T T T T T T T	DE WIN	т, Р.				D D D * E
928	ON THE THAMES—PUTNEY 1	BRIDGE .		•	•	•	D. R. Davies, Esq.
929 930	LINCOLN		•	•	•	•	. Mrs. Ellison.
990	BEVERLEY			•	•	•	. Mrs. Ellison.
	C	RISTALL,	JOSHUA				
931	THE PASS OF LLANBERRIS.			•	•	•	E. F. White, Esq.
		CONSTAB	L SLI				
932	BRIGHTON FISHING BOATS	COMBIND	ш, с.				. Capt. Constable.
933	A LOCK NEAR NEWBURY, B	ERKS .					. Capt. Constable.
934	A MILL AT FOLKESTONE (sin		wn) .				. Capt. Constable.
935	FOLKESTONE						. Capt. Constable.
936	SALISBURY CATHEDRAL .		. %				. Capt. Constable.
		NITCHALL CO	יא די				
937	HARDROW FORCE	NICHOLS	JN, F.				. W. Leaf, Esq.
00.	TEATEDROW FORCE		•	•	•	•	. 77.2009, 204.
		STEVEN	S, F.				
938	A COTTAGE IN A LANDSCAP	E	•	De	partn	ient o	of Science and Art.
	8 In	GLOVER	, w.				
939	A WATERFALL						. J. Wilson, Esq.
		ROBSON,	G. F				
940	NANT FRANGON		J. 21				. W. Leaf, Esq.
3.0	TAMES TANDANCE .			-			
044	'G- 7	ARMITAG	ŧЕ, Е.				Artist.
941	St. Bartholomew-A Fres			•	•	•	Artist.

	HOWITT, S.
942	Scene in Windsor Forest T. C. Girtin, Esq.
	VARLEY, J.
943	RICHMOND HILL
944	CHEPSTOW
945	POOL AND DISTANT WOODS, WOTTON, NEAR DORKING Mrs. Ellison.
	BONINGTON, R. P.
946	BOULOGNE T. Birchall, Esq.
020	
047	CHALON, J. J.
947	A WELSH VALLEY—SUNRISE S. Redgrave, Esq.
	MUNN, P. S.
948	A COUNTRY ROAD Department of Science and Art.
	WILLIAMS, HUGH W.
949	MARATHON G. Young, Esq. (Edinburgh.)
	STOTHARD, T.
950-	-957 ILLUSTRATIONS OF "THE SPECTATOR" L. Huth, Esq.
958	THE POET'S DREAM F. T. Palgrave, Esq.
,	
050	MARTIN, J.
959 960	THE WYND CLIFF
900	A WOOD SCENE
	GLOVER, J.
961	NEAR MATLOCK
	AUSTEN, S.
962	CARNARVON
	CALLCOTT, SIR A. W.
963	GREENWICH HOSPITAL
-	
964	BAYNES, J. LANDSCAPE J. Leighton, Esq.
aor	LIANDSOAFE
	BLAKE, W.
965	Joseph ordering Simeon to be bound
966	JOSEPH MAKING HIMSELF KNOWN TO HIS BRETHREN J. D. Coleridge, Esq.
967	JOSEPH'S BRETHREN BOWING BEFORE HIM
968	CANTERBURY PILGRIMAGE
	WILSON, A.
969	DISTANT VIEW OF ST. JOHN LATERAN, ROME C. H. Wilson, Esq.
	GLOVER, W.
970	CHEPSTOW CASTLE
	COZENS, J.
971	VILLA FARNESE H. Vaughan, Esq.
972	AUSTEN, S. A VIEW IN CUMBERIAND WITH SHEED Moone Acres.
97%	A VIEW IN CUMBERLAND, WITH SHEEP Messrs. Agnew.

	ROBSON, G. F., & HILLS, R.	
973	THE WHITE HORSE	. W. L. Hunt, Esq.
	BENNETT, W.	
974	GLEN NEVIS, INVERNESS	Artist.
212	CHERTENS, INVERDEDS	· · · Artist.
	COX, DAVID, Sen.	
975	Drawings	. W. Quilter, Esq.
976	Drawings	. W. Quilter, Esq.
977	A WELSH FUNERAL—BETTWS-Y-COED	. F. Craven, Esq.
	-985 SEPIA DRAWINGS	. W. Quilter, Esq.
986	Two Figures going towards a Hay-Field	. W. Eastlake, Esq.
	HERBERT, J. R.	
987	THE MUSICIAN OF MALAMOCCO (ROSCOE'S "LEGENDS	000
	OF VENICE")	. T. Thomasson, Esq.
	BOUVIER, A.	
988	ENID ("IDYLLS OF THE KING")	. C. Lucas, Esq.
	· · ·	
989	FRIPP, G. A.	. P. Hewett, Esq.
909	ON THE MARSHES NEAR EASTBOURNE—EVENING	r . newett, 1284.
	JOPLING, J. M.	
990	PORTRAITS OF COL. ADDISON AND FAMILY	Col. Addison.
	WALLIS, J.	
991	LANDSCAPE AND CATTLE	T. D. Edwards, Esq.
	TURNER, J. M. W.	
992	CANTERBURY GATE	W. Leaf, Esq.
993	MONT SAINT MICHEL	Messrs. Agnew.
994	A Drook	. Rev. C. P. Terrot.
	SMALLFIELD, F.	
995	THE YOUNG ENTHUSIAST	. M. Belcher, Esq.
000	v	
	COX, DAVID, Sen.	
996	THE HAYFIELD	J. F. Wadmore, Esq.
997	Bolsover Castle	. H. Vaughan, Esq.
998	BEESTON	. F. Craven, Esq.
999	A BARN WITH TREES AND A POOL	. W. Eastlake, Esq T. Birchall, Esq.
1000	THE CHAMBER OF DEPUTIES, PARIS	. 1. Direnau, Esq.
	LINNELL, J.	
1001	LANDSCAPE AND SHEEP	. J. Dugdale, Esq.
	WHYMPER, J. W.	
1002	CLEADING THE COPSE	. S. Green, Esq.
11		
1000	TURNER, J. M. W.	Messrs. Agnew.
1003	THE DEAD SEA	. Messrs. Agnew.
1004	THE BRIDGE OF SIGHS	. T. Birchall, Esq.
1005	LAUNCESTON	. F. S. Haden, Esq.
1000	EASBY ABBEY	
	00	

	HUNT, W.	
1007	DEVOTION	W. Eastlake, Esq.
1008	A Boy praying	. F. Craven, Esq.
	** 1 *****	
1000	HAYES, E.	T D 1.1. W. T
1009	WIND ON SHORE, OFF GORLSTON PIER, GREAT YARMOUTH.	E. Radclyffe, Esq.
	COX, DAVID, Sen.	
1010	Beaumaris	W. Quilter, Esq.
1011	FERN-GATHERERS	H. Burton, Esq.
	SCHETKY, J. C.	
1012	H.M. FRIGATE "ANSON" WRECKED IN MORENT'S BAY,	
	CORNWALL	. S. Christy, Esq.
		ou toly, 204.
	TURNER, J. M. W.	
1013	A SCENE IN WALES	General Angerstein.
1014	FALLS OF THE CLYDE (SKETCH FOR THE PICTURE)	H. Vaughan, Esq.
1015	Land's End	. Messrs. Agnew.
1016	SUNRISE AT SEA	J. E. Fordham, Esq.
1017	NEWARK CASTLE	. Messrs. Agnew.
1018	RIVAULX ABBEY	. Messrs. Agnew.
1019	ROSEHILL PARK	Sir A. A. Hood. Sir A. A. Hood.
1020	HURSTMONCEUX CASTLE	Sir A. A. Hood.
1021	VALE OF ASHBURNHAM	C. Langton, Esq.
1023	STAMFORD	T. H. Burnett, Esq.
1024	PEVENSEY BAY, FROM CROWHURST PARK	Sir A. A. Hood.
1025	THE SPOT WHERE HAROLD FELL	Sir A. A. Hood.
1026	ROSEHILL	Sir A. A. Hood.
1027	An Abbey	. J. Pender, Esq.
1028	Too Late for the Coach	Sir A. A. Hood,
1029	THE VALE OF PEVENSEY, FROM ROSEHILL PARK	Sir A. A. Hood.
1030	MALVERN ABBEY AND GATEWAY	. Messrs. Agnew.
1031	DARTMOUTH	. Messrs. Agnew.
1032	VALE OF HEATHFIELD	Sir A. A. Hood.
1033	TIVOLI—A COMPOSITION	J. Allnutt, Esq.
1034	KILCHURN CASTLE	. J. Price, Esq.
1035	BODIHAM CASTLE	Sir A. A. Hood.
1036	Pevensey Castle	Sir A. A. Hood.
	COX, DAVID, Sen.	
1037	THE HORSE-FAIR, BIRMINGHAM	W. Quilter, Esq.
	'	, , , , , , , , , , , , , , , , , , , ,
1038		7 31 Th16.11 T
1000	INTERIOR OF A DARN	J. M. Threlfall, Esq.
	TURNER, J. M. W.	1170
1039	MAYENCE	. Messrs. Agnew.
1040	LEBANON	J. F. Wadmore, Esq.
1041	CHEPSTOW	. W. Leaf, Esq.
1042	CARNARVON CASTLE	General Angerstein.
1043	Tower of London	T. Birchall, Esq.
	57	

	TURNER, J. M. W.	
1044	CHRYSES WORSHIPPING THE SETTING SUN R. C. L. Bevan, Esq.	
1045	Heidelberg J. Price, Esq.	
1046	BATTLE ABBEY	
1047	THE CHILDREN OF ISRAEL IN THE VALLEY OF HOREB Messrs. Agnew.	
1048	UPNOR CASTLE, ON THE MEDWAY	
1040	HUNT, W.	
1049	"THY KINGDOM COME" W. Eastlake, Esq.	
1050	THE BALLAD SINGER	
1051	PINE-APPLE AND POMEGRANATE	
1052	A STUDY OF PRIMROSES	
1053	READING "THE LEAGUE"	
1054	HEAD OF A BLACK GIRL	
	TURNER, J. M. W.	
1055	NEGROPONT J. F. Wadmore, Esq.	
1056	THE VALE OF ASHBURNHAM Sir A. A. Hood.	
1057	THE CATWATER, PLYMOUTH Messrs. Agnew.	
	FRIPP, G. A.	
1058	VALE OF NANT FRANGON, N. WALES W. F. White, Esq.	
	· · · · · · · · · · · · · · · · · · ·	
4040	HUNT, W.	
1059	A PEACOCK W. Leaf, Esq.	
1060	An Interior	
1061	A GIRL—"DEVOTION" J. J. J	
1062	A PINE-APPLE AND PLUMS	
1063	A WOOD PIGEON	
1064	THE ORPHANS J. Hick, Esq.	
1065	FRUIT	•
	ABSOLON, JOHN.	
1066	Berne	
	WALLIS, J.	
1067	LANDSCAPE—COMPOSITION T. D. Edwards, Esq.	
1000	WEIGALL, CHARLES H.	
1068	POULTRY J. Rosier, Esq.	•
	BURTON, F. W.	
1069	A REMNANT OF THE IRONSIDES W. Quilter, Esq.	
	TURNER, J. M. W.	
1070	FALLS OF REICHENBACH	
1071	A CHURCH IN ESSEX	
1071	Inverary	
1073	CAREW CASTLE	
1074	PLYMOUTH CITADEL	
1012		
	NASH, J.	
1075	THE CORRIDOR, WINDSOR CASTLE	
1076	THE CORRIDOR, WINDSOR CASTLE	•
	58	

		MARGETTS, MRS.
	1077	WILD FLOWERS AND A BIRD'S NEST G. Haines, Esq.
		HAAG, CARL.
ý	1078	OUTPOST, MONTENEGRO
		ABSOLON, JOHN,
	1079	Boulogne, 1858 J. Moore, Esq.
	1010	
	1080	TURNER, W.
	1000	DISTANT VIEW OF LOCH MAREE, ROSS-SHIRE Artist.
		PALMER, S.
	1081	RETURNED FROM INDIA
		FRIPP, ALFRED D.
	1082	Young England ,
		TURNER, W.
	1083	ELLANDONAN CASTLE AND LOCH DUICH, ROSS-SHIRE-
		BEFORE SUNRISE
		GASTINEAU, H.
	1084	GLENARM, ANTRIM
		COOPER, T. S.
	1085	Summer
	1086	WINTER
		THOMAS, W. C.
	1087	ECCE HOMO
		FOSTER, BIRKET.
	1088	A COTTAGE J. H. Foster, Esq.
	1089	CATTLE IN A STREAM J. H. Foster, Esq.
		COOKE, E. W.
	1090	VENETIAN FISHING-CRAFT OFF THE RIVA DEI SCHIAVONI Artist.
	1091	THE OOST POORT, ROTTERDAM (now demolished) Artist.
		FRIPP, ALFRED D.
	1092	PASSING THE CROSS AT "AVE MARIA" H. Hansard, Esq.
	1093	CORBOULD, E. H. MURDER! FIRE! THIEVES!
	1000	
	1094	D'EGVILLE, J. H. CAPUCHIN CONVENT AND CEMETERY OF SAN MICHELE.
	1094	VENICE
	1005	JUTSUM, H.
	1095	TINTERN ABBEY
	1000	TURNER, W.
	1096	VIEW FROM QUIRAING, ISLE OF SKYE
		EVANS, SAMUEL.
	1097	SALMON-LEAP, BLAIR ATHOLL

	DODGSON, G.
1098	THE TERRACE AT HADDON
1099	MURILLO PAINTING THE VIRGIN
	LEWIS, J. F.
1100	PILGRIMS AT A ROMAN SHRINE T. Johnson, Esq.
	COLE, VICAT.
1101	Shadows from the Beeches W. Johnson, Esq.
1102	A FIELD OF CLOVER IN JUNE
	LINNELL, J.
1103	THE DISOBEDIENT PROPHET
	The Disobbility Thorner, Deq.
	CORBOULD, E. H.
1104	A DREAM OF FAIR WOMEN (TENNYSON) G. H. Strutt, Esq.
	DADD, R.
1105	A ROCKY VALLEY T. Birchall, Esq.
	2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2
	HERBERT, J. R.
1106	MARINO FALIERO
	PALMER, S.
1107	THE RISING MOON J. Robinson, Esq.
	WARREN, E. G.
1108	SHADE
	DUNCAN, E.
1109	DUTCH BOATS RIDING OCT A GALE OFF THE DOGGERBANK . J. Morley, Esq.
	HOLLAND, J.
1110	LA FESTA E. F. White, Esq.
	COX, DAVID, Jun.
1111	LANE SCENE, HAYES COMMON J. Mitchell, Esq.
	BRANWHITE, C.
1112	FERRY ON THE THAMES G. J. Rodgers, Esq.
	HAGHE, LOUIS.
1113	THE LETTER-WRITER, ROME
	LEWIS, J. F. THE HALT IN THE DESERT
1114	THE HALF IN THE DESERT
	PALMER, S.
1115	AFTER THE STORM W. Quilter, Esq.
1116	THE BALLAD F. Craven, Esq.
	McKEWAN, D. H.
1117	DACRE TOWER, NAWORTH
1117	60

	CARRED TO THE C
1118	CATTERMOLE, G. THE BETRAYER BETRAYED
1119	THE FAIR GERALDINE
1120	THE CONTEST
	PIDGEON, H. C.
1121	Snowdon, from the Trath Mawr, Carnarvonshire Artist.
	FIELDING, COPLEY.
1122	HARLECH CASTLE J. Roberts, Esq.
	CORBOULD, E. H.
1123	
1124	-,1-
1125	
TIMO	HETTY AND ARTHUR IN THE DAIRY ("ADAM BEDE") Her Majesty.
	CATTERMOLE, G.
1126	LORD STRAFFORD GOING TO EXECUTION H. Vaughan, Esq.
1127	BENVENUTO CELLINI REQUESTED BY BRIGANDS TO VALUE ONE
	OF HIS OWN WORKS
1128	NAWORTH CASTLE
1129	NAWORTH
1130	BANQUO AND MACBETH J. Hick, Esq.
1131	SHAKSPEARE READING HIS BIRTHDAY ODE TO SIR
	THOMAS LUCY W. Quilter, Esq.
	ROWBOTHAM, T. L.
1132	THE NORTH FORELAND, FROM BROADSTAIRS W. H. Winsor, Esq.
	LEWIS, J. F.
1133	CAMELS IN THE DESERT
1134	Sacking the Convent
1135	HAGHE, LOUIS. SKETCH OF A GUARD-ROOM
1100	SKETCH OF A GUARD-ROOM
	CORBOULD, E. H.
1136	THE WOMAN TAKEN IN ADULTERY H.R.H. the Prince Consort.
	DADD, R.
1137	MOONLIGHT IN THE DESERT T. Birchall, Esq.
	FIELDING, COPLEY.
1138	LANDSCAPE J. Hick, Esq.
1139.	BOLTON ABBEY:
1140	Naworth Castle J. Hick, Esq.
	,1
1141	CATTERMOLE, G.
1141 1142	READING THE BIBLE, AT THE TIME OF THE REFORMATION G. Haines, Esq.
114%	MACBETH
	HERBERT, J. R.
1143	THE BRIDES OF VENICE T. Johnson, Esq.
	OWEN, S.
1144	DOVER
	•

	COX, DAVID, Jun,
1145	BEAVER POOL ON THE RIVER CONWAY Mrs. Davison.
	TACILE TOTTO
1146	HAGHE, LOUIS. ARABS AT A DRINKING FOUNTAIN J. Dugdale, Esq.
44411	MOLE, J. H.
1147	GLEANERS—ON THE DEVONSHIRE COAST
	FIELDING, COPLEY.
1148	A VIEW NEAR LOWTHER, WESTMORELAND Messrs. Agnew.
1149	AN ENGLISH LANDSCAPE
	FARMER, MISS.
1150	Deceiving Granny Sir Roundell Palmer.
	CATTERMOLE, G.
1151	SIR BIORN WITH THE FIERY EYES Rev. C. P. Terrot.
1152	THE CHALLENGE
	WERNER, CARL.
1153	CANAL AND PALACE, VENICE
1154	DOBBIN, J.
1154	TOWER OF S. CATARINA, PLAZA DE LAS YERVAS, VALENCIA . W. Leaf, Esq.
	DE WINT, P.
1155	CHRIST CHURCH
	TOWNSEND, H. J.
1156	LEADING THE BLIND S. Redgrave, Esq.
	HERBERT, J. R
1157	THE TWO FOSCARI
1158	ALVISI SANUTO AND THE AMBASSADOR'S DAUGHTER
	(ROSCOE'S "LEGENDS OF VENIUE") T. Thomasson, Esq.
1159	THE ELOPEMENT OF BIANCA CAPELLA
1160	THE MARRIAGE OF THE SEA T. Thomasson, Esq.
	STONE, F.
1161	A GIRL WITH A MANDOLINE
	FIELDING, COPLEY.
1162	Snowdon W. Leaf, Esq.
	FARMER, MISS.
1163	FINDING THE LOST SIXPENCE
1164	COX, DAVID, Sen. THE JUNCTION OF THE SEVERN AND THE WYE—CHEPSTOW CASTLE
1101	IN THE DISTANCE
1165	THORBURN, R. PORTRAIT OF COUNTESS VANE
	PORTRAIT OF COUNTESS VANE
1200	62

	WELLS, H. T.
1167	FRANCES COUNTESS OF WALDEGRAVE Frances, Countess of Waldegrave.
1168	MISS WETTON
1169	LADY GWENDOLEN PETRE E. Petre, Esq.
	TAYLER, E.
1170	PORTRAIT
1171	NELLY
	CARRICK, T.
1172	7
1173	PORTRAIT OF THOMAS CARLYLE, ESQ
	, , , , , , , , , , , , , , , , , , , ,
	ESSEX, W.
1174	ENAMEL PORTRAIT OF HER MAJESTY Artist.
1175	ENAMEL PORTRAIT OF DR. JOHNSON
1176	ENAMEL PORTRAIT OF SIR R. PEEL
1177	ENAMEL—AGE OF INNOCENCE (after REYNOLDS) Artist.
1178	ENAMEL—FLORA (after TITIAN)
	ROSS, SIR W. C.
1179	MISS BURDETT COUTTS
	FRIPP, ALFRED D.
1180	
7100	200,000, 200,
	NASH, J.
1181	A SUMMER AFTERNOON'S DIVERSION ON THE TERRACE,
	Bramshill, Hants
1182	THE INDIAN TENT—EXHIBITION OF 1851 Miss Rolland.
	CATTOW W
1183	CALLOW, W. STIRLING CASTLE
1100	STIRLING CASTLE
	CAMPION, G. B.
1184	ENGLISH LANDSCAPE—AUTUMN
	BURTON, F. W.
1185	FAUST'S FIRST SIGHT OF MARGUERITE
1100	PAUSIS PHOSE SIGHT OF MARKOUMITH S. Rucker, Esq.
	JENKINS, J. J.
1186	THE PETS
	BENNETT, W.
1187	JUNCTION OF THE GRETA AND THE TEES G. H. White, Esq.
1188	TOPHAM, F. W.
1100	PEASANTS
	BARTHOLOMEW, V.
1189	FLOWERS AND BIRDS
	NEWTON, A. P.
1190	FIRST APPROACH OF WINTER—INVERLOCHY CASTLE, INVERNESS-SHIRE Artist.
1104	RIVIERE, H. P.
1191	THE VERY IMAGE OF PAT W. H. Smith, Esq.
	63

	GOODALL, E. A.
1192	INTERIOR OF THE CHURCH OF ASSISI P. Hardwick, Es
	McKEWAN, D. H.
1193	THE SKIRTS OF AN ANCIENT FOREST T. J. Miller, Es
1194	AN OLD LIME-KILN ON THE LYNN, N. DEVON Captain Lewi
	TAYLER, F.
1195	THE QUEEN'S BUCKHOUNDS J. M. Threlfall, Es
1196	CROSSING THE FERRY WITH OTTER HOUNDS
	OAKLEY, O.
1197	HOSPITALITY
	FRIPP, ALFRED D.
1198	THE PET J. Robinson, Es
	SMITH, COLLINGWOOD.
1199	MARKET DAY AT LUINO, ON THE LAGO MAGGIORE R. Carter, Es
1100	
1200	DUNCAN, E. THE HARVEST MOON
1200	
•	DAVIDSON, C.
1201	CUTTING THE HAYSTACK
	Mekewan, D. H.
1202	A MILL ON THE DUDDON, CUMBERLAND Miss Danie
	GOODALL, W.
1203	THE BERHIVE
	MARGETTS, MRS.
1204	SCARLET GERANIUM, GRAPES, AND BACCHANALIAN CUP . W. Delafield, Es
	FOSTER, BIRKET.
1205	Down Hill
1206	HOLMWOOD COMMON J. Morley, Es
	TAYLER, F.
1207	THE COVENANTERS
1208	THE HIGHLAND DROVER J. Dugdale, Es
1209	HUNTING—TIME OF GEORGE II J. Hick, Es.
1210	COVERLEY HUNT
	BURTON, F. W.
1211	THE WIDOW OF WÖHLM—COSTUME OF UPPER FRANCONIA J. Robinson, Es
	GOODALL, E. A.
1212	S. GIORGIO, VENICE-MOONLIGHT J. Robinson, Es
	JOPLING, J. M.
1213	DIE SCHIFFSÄNGERINNEN VON BRIENZ
	EVANS, WILLIAM.
1214	Doune Castle
	DAVIDSON, C.
1215	BARNARD CASTLE, DURHAM Artis
-	64

	POOLE, P. F.
1216	PEASANT GIRLS W. Quilter, Esq.
	HARDING, J. D.
1217	THE PARK
	DUFFIELD, MRS.
1218	Roses and Weeds
	DAVIDSON, C.
1219	· · · · · · · · · · · · · · · · · ·
1219	THATCHING THE HAYSTACK
	TOPHAM, F. W.
1000	
1220	THE ZOUAVE'S STORY OF THE WAR J. Dugdale, Esq.
	JENKINS, J. J.
1221	777
1001	WATTEAU
	GOODALL, W.
1222	'
INNA	NATURE'S MIRROR
	REDGRAVE, R.
1223	A SURREY COOMBE
	RIVIERE, H. P.
1224	THE SON AND HEIR TO THE HALF-ACRE Artist.
	NASH, J.
1225	THE OPENING OF THE NEW HALL, LINCOLN'S INN Hon. Society of Lincoln's Inn.
	BAYLISS, WYKE.
1226	St. George's Chapel, Windson
	MEADOWS, K.
1227	DESDEMONA INTERCEDING FOR CASSIO
	·
	TIDEY, H.
1228	
	QUEEN MAB (SHELLEY)
4000	EVANS, WILLIAM.
1229	
1229	EVANS, WILLIAM. WINDSOR FROM DORNEY COMMON
	EVANS, WILLIAM. WINDSOR FROM DORNEY COMMON
1230	EVANS, WILLIAM. WINDSOR FROM DORNEY COMMON
1230	EVANS, WILLIAM. WINDSOR FROM DORNEY COMMON
1230	EVANS, WILLIAM. WINDSOR FROM DORNEY COMMON
1230 1231	EVANS, WILLIAM. WINDSOR FROM DORNEY COMMON
1230	EVANS, WILLIAM. WINDSOR FROM DORNEY COMMON
1230 1231	EVANS, WILLIAM. WINDSOR FROM DORNEY COMMON
1230 1231 1232	EVANS, WILLIAM. WINDSOR FROM DORNEY COMMON
1230 1231	EVANS, WILLIAM. WINDSOR FROM DORNEY COMMON
1230 1231 1232	EVANS, WILLIAM. WINDSOR FROM DORNEY COMMON
1230 1231 1232 1233	EVANS, WILLIAM. WINDSOR FROM DORNEY COMMON
1230 1231 1232	EVANS, WILLIAM. WINDSOR FROM DORNEY COMMON
1230 1231 1232 1233	EVANS, WILLIAM. WINDSOR FROM DORNEY COMMON
1230 1231 1232 1233	EVANS, WILLIAM. WINDSOR FROM DORNEY COMMON
1230 1231 1232 1233	EVANS, WILLIAM. WINDSOR FROM DORNEY COMMON
1230 1231 1232 1233	EVANS, WILLIAM. WINDSOR FROM DORNEY COMMON

	WELLS, H. T.
1236	MISS MORDAN
1237	Hon. E. Coke
1233 1239	MISS AMY WETTON
1209	Duchess of Sutherland
	UPTON, E.
1240	PORTRAIT OF GENERAL LORD CLYDE
	CARRICK, T.
1241	PORTRAIT OF LORD LYNDHURST
1242	PORTRAIT OF EARL RUSSELL
	MOIRA, E.
1243	H.R.H. Princess Alice
1244	H.S.H. Princess of Leiningen
1245	HIS LATE MAJESTY THE KING OF PORTUGAL Artist.
1246	H.R.H. PRINCE ALFRED
	TIDEY, A.
1247	THE WHITE MICE
	CARRICK, T.
1248	PORTRAIT OF THE LATE SIGNOR LABLACHE Artist.
	ROSS, SIR W. C.
1249	SIR F. BURDETT
	MOIRA, E.
1250	HIS MAJESTY THE KING OF HANOVER
4084	THORBURN, R.
1251	PORTRAIT OF DOWAGER COUNTESS OF ELLESMERE * Earl of Ellesmere*
	BONE, H. P.
1252	GEORGIANA, FIRST COUNTESS SPENCER (after REYNOLDS) Earl Spencer:
1253	LAVINIA, COUNTESS SPENCER (after REYNOLDS) Earl Spencer.
	SEVERN, J.
1254	PORTRAIT OF JOHN KEATS
	COLE, VICAT.
1255	"Under the Greenwood Tree"
	VACHER, C.
1256	ATTILA'S INVASION-THE FIRST VIEW OF ITALY J. Penn, Esq.
	DUNCAN, E.
1257	THE LAST MAN FROM THE WRECK
2.701	, ,,
1020	NASH, J.
1258	CHAPEL OF THE DUKES OF NORFOLK, ARUNDEL CHURCH, COMMONWEALTH SOLDIERS LISTENING TO A SERMON , P. W. Flower, Esq.
	COMMONWEALTH SOLDIERS LISTENING TO A SERMON . P. W. Flower, Esq.
	MOLE, J. H.
1259	A Hopeful Parting

	COX, DAVID, Jun.
1260	Parted Waters
	TIDEY, H.
1261	THE FEAST OF ROSES ("LALLA ROOKH")
	SMALLFIELD, F.
1262	The First from Him J. Horsfall, Esq.
4000	DUNCAN, E.
1263	THE MORNING AFTER THE GALE
1264	SETCHEL, MISS. JESSIE AND COLIN ("CRABBE'S TALES")
INUT	
1265	WHYMPER, J. W. HOME OF THE SEA-FOWL
1700	* *
1266	HALL, G. L. THE GOTHIC ROCK, LYDSTEP HAVEN, TENBY Artist.
2200	HOLLAND, J.
1267	VENICE, SUNSET J. Robinson, Esq.
	- TOPHAM, F. W.
1268	Loitering
	COOPER, T. S.
1269	THE SNOW DRIFT
	WEIGALL, CHARLES H.
1270	WILL HONEYCOMB'S STORY (from the "SPECTATOR") . H. Warren, Esq.
	ABSOLON, JOHN.
1271	MADEMOISELLE DE SOMBREUIL SAVING HER FATHER'S LIFE Artist.
	DUNCAN, E.
1272	SHIPLAKE, ON THE THAMES
	EVANS, WILLIAM.
1273	WINTER, CURLING ON THE ICE, DUNKELD C. J. Leaf, Esq.
	DUNCAN, E.
1274	THE TUILERIES, WITH ERIDGE J. F. Wadmore, Esq.
4088	POOLE, P. F.
1275	MOTHER AND CHILD
1976	DODGSON, G. ON THE THAMES
,,010	
1277	ABSOLON, JOHN. ISOLA DE' PESCATORI, LAGO MAGGIORE Artist.
	STANFIELD, CLARKSON.
1278	Shipwreck T. Birchali, Esq.
	BRANWHITE, C.
1279	A MOUNTAIN TORRENT-LATE IN AUTUMN J. W. Miles, Esq.
	67 D 2

	HAAG, CARL,
1280	HEAD OF AN ARMENIAN
1281	
	BARTHOLOMEW, V.
1282	HOLLYHOCKS Artist.
1283	WARREN, H. REBECCA FIRST SEES ISAAC
1200	
	WARREN, E. G.
1284	THE HARVEST MOON J. M. Redmayne, Esq.
1285	REST IN THE COOL AND SHADY WOOD
	BURTON, F. W.
1286	ITALIAN FRUIT-GIRL W. Leaf, Esq.
	D'EGVILLE, J. H.
1287	SAN CLEMENTE, VENICE Sir Roundell Palmer.
	ROBERTS, D.
1288	GIBRALTAR FROM THE NEUTRAL GROUND Messrs. Agnew.
	DODGGON G
1289	DODGSON, G. AN INTERIOR
1200	
1000	ROBERTS, D.
1290	A SAND STORM T. Birchall, Esq.
	ABSOLON, JOHN.
1291	ISOLA BELLA, LAGO MAGGIORE
	WARREN, H.
1292	THE WISE MEN JOURNEYING
1293	THE PERI
	CALLOW, W.
1294	BOLTON ABBEY J. Bradbury, Esq.
	CRIDDLE, MRS.
1295	THE SISTERS' SCHOOL (CRABBE'S "TALES OF THE HALL"). W. Herbert, Esq.
	FAHEY, J.
1296	SELBORNE, HANTS—FROM THE TOP OF THE BOSTAL T. Bell, Esq.
*****	FRIPP, G. A.
1297 1293	FALLS OF THE ORCHY, ARGYLLSHIRE
1200	FROM BANGOR TO CAPEL CURIG Col. Hon. E. Douglas Pennant.
1000	TOPHAM, F. W.
1299	A Spanish Posada
	HAGHE, LOUIS.
1300	THE FORUM, ROME
	CAMPION, G. B.
1301	British Troops forcing the Passage of a River under Heavy Fire . Artist.

	TATE A DECI CLA DATELLA
*000	EVANS, SAMUEL. FALLS NEAR LOCH RANNOCH
1302	FALLS NEAR LOCH RANNOCH
	HOLLAND, J.
1303	THE RIALTO
	READ, S.
1304	
2002	• • • • • • • • • • • • • • • • • • • •
	WYLD, W.
1305	MILAN CATHEDRAL J. C. Harter, Esq.
	BRANWHITE, C.
1306	EARLY MOONLIGHT
	EVANS, WILLIAM.
1307	SUMMER MORNING IN THE HIGHLANDS—DEER STALKERS
1001	HALTING AT THE BURN SIDE
	HAMING AT THE DOTA SIDE
	NEWTON, A. P.
1308	MENTONE
	THORBURN, R.
1309	· · · · · · · · · · · · · · · · · · ·
1310	PORTRAIT OF LADY TAUNTON Lord Taunton. PORTRAITS OF DUCHESS OF BUCCLEUCH AND FAMILY Duke of Buccleuch.
1311	PORTRAITS OF LADY HERBERT OF LEA AND FAMILY . Lady Herbert of Lea.
1010	WELLS, H. T.
1012	PORTRAITS
	BONE, H. P.
1313	EARL OF BRISTOL AND EARL (afterwards DUKE) OF BEDFORD
	(after VANDYCK) J. Fallows, Esq
	FORD, W. B.
1314	GRISELDA (after Leslie)
	ESSEX, W.
1315	ENAMEL PORTRAIT OF THE DUKE OF WELLINGTON Artist.
	ENAMEL PORTRAIT OF THE EMPRESS OF THE FRENCH Artist.
	ENAMEL PORTRAIT OF T. MOORE
	HASLEM, J.
1318	
	1. THE QUEEN (AFTER WINTERHALTER)
	2. H.R.H. PRINCESS LOUISE OF PRUSSIA (AFTER WINTERHALTER) 3. LADY HENRIETTA FERMOR (AFTER THORBURN)
	3. Lady Henrietta Fermor (after Thorburn) Artist. 4. From an old Miniature
	5. PORTRAIT FROM LIFE
	O. I OILITAIL FROM LIFE
	OAKLEY, O.
1319	
1320	"THE TIME WHEN THE CUCKOO SINGS" Artist.
	GOODALL, E. A.
1321	,
	· · · · · · · · · · · · · · · · · · ·
	69 D 3

1322	GASTINEAU, H. Hospice, and Pass of St. Gothard	•	. W	. A. T. Amhurst, Esq.
	HERDMAN, W. G.			, 1
1323	•	Countil	es .	Artist.
	HAYES, M. A.			
1323	* Charge of the 16th Lancers at Aliwal	. 1		. Artist.
	BENNETT, W.			
1324	HEAVEN'S GATE, LONGLEAT			. W. Agar, Esq.
	NESFIELD, W. A.			
1325				Artist.
1326	Aurora Borealis, 24th Oct. 1847			Artist.
	WERNER, CARL.			
1327	THE SECRET TRIBUNAL AT VENICE			. · . Artist.
	BENNETT, W.			
1323	Forest Scene			. W. Ayar, Esq.
	NAFTEL, P. J.			
1329	Loch Lomond			. Capt. Hartley.
	RICHARDSON, E.			
1330	Durham			. Artist.
	HARRISON, MRS.			
1331	THE HISTORY OF A PRIMROSE			Artist.
	WARREN, E. G.			
1332	EVELYN WOODS			H. Hitchcock, Esq.
	JACKSON, S. P.			
1333	ST. IVES PIER AND HARBOUR		•	H. A. Palmer, Esq.
	DUFFIELD, MRS.			4
1334	Flowers, &c		•	Artist.
	WOLFE, GEORGE.			
1335	DRIFT WRECK-HAYLE SANDS, CORNWALL .			J. W. Miles, Esq.
	VACHER, C.			
1336	SORRENTO—BAY OF NAPLES		•	C. E. Mudie, Esq.
	SMITH, COLLINGWOOD	D.		
1337	SUNSET ON THE LAGO MAGGIORE		•	J. Labouchere, Esq.
	RICHARDSON, T. M.			
1338	LEMBERG		•	Rev. C. P. Terrot.
	WEHNERT, E. H.			
1339	SIR THOMAS GRESHAM PRESENTING THE ROYA			
1010	CHANGE TO THE CITY		•	Artist.
1340			·	. J. Cropp, Esq.
1914	WHICHELO, J.			. Artist,
1341	A SIGNAL OF DISTRESS, OFF DOVER			. 217(181,

|--|

BR	171	e H	D	M	SI	0	N
חם		эп	_	W	Ю	\mathbf{v}	ν.

[S.E. Gallery.

	LANCE, G.
1342	FRUIT >
	TIDEY, H.
1343	DAR-THULA ("Ossian")
1344	PHILP, J. G. THE OLD LIZARD HEAD
	WEIGALL, CHARLES H.
1345	WICK CASTLE, GLAMORGANSHIRE
	ROBINS, T. S.
1346	FRENCH LUGGERS LEAVING CALAIS PIER TO SUCCOUR
	A VESSEL IN DISTRESS
1347	DUNCAN, E. THE LIFE-BOAT
	LEITCH, W. L.
1348	SUNSET ON THE COAST OF AYRSHIRE Lord Ashburton.
	NAFTEL, P. J.
1349	Piccola Marina, Capri J. Harrison, Esq.
	WARREN, E. G.
1350	IN THE FOREST OF DEAN
1351	CORBAUX, MISS F. THE LAST EVENING AT HOME T. H. Maudslay, Esq.
	JACKSON, S. P.
1352	STY-HEAD TARN, CUMBERLAND—SUNRISE S. V. Hare, Esq.
1353	Warping a Disabled Vessel into Penzance Harbour . J. W. Miles, Esq.
	SMITH, COLLINGWOOD.
1354	GIBRALTAR
1355	SHARPE, MISS E. CHRIST RAISING THE WIDOW'S SON
1000	
1356	WOLFE, GEORGE. A STUDY OF THE COAST
	HAAG CARL.
1357	Evening Hour J. Labouchere, Esq.
	LEE, W.
1358	
1359	D'EGVILLE, J. H. FISHING BOATS OFF THE PUBLIC GARDENS, VENICE G. E. Balfour, Esq.
2000	
1360	* MOLE, J. H. THE WELCOME Ebenezer Foster, Esq.
	RICHARDSON, T. M.
1361	Science in Glenmoriston, Loch Ness, Inverness-shire D. Powell, Esq.
	71 D 4

1862 The Church of S. Sauveur, Carn S. Copping, Esq.		PROUT, SKINNER.
READ, S. READ, S. READ, S. INTERIOR OF THE DOMKIRCHE, MÜNSTER, WESTPHALIA HAGHE, L. HAGHE, L. THE OPENING OF THE MANCHESTER ART-TREASURES EXHIBITION FRIPP, G. A. 1366 LAKE AND FALLS OF OGWEN, N. WALES—SUNRISE BOYS, T. S. 1367 AMIENS, FROM THE BANKS OF THE SOMME WHICHELO, J. MOLE, J. H. 1369 AT HAMPSTEAD HARHY, J. WILE, J. H. THERIFOR OF BAMBERG CATHEDRAL BURTON, F. W. 1371 INTERIOR OF BAMBERG CATHEDRAL NASH, J. 1372 GLEN ROSIE, ISLE OF ARRAN NASH, J. 1373 FROM "TAMING THE SHREW" ROBERTS, D. 1374 FROM "TAMING THE SHREW" ROBERTS, D. 1375 THE BRIDGE OF IRUN ROBERTS, D. 1376 THE BULL-RING AT SEVILLE ROBERTS, D. 1377 PROCESSION OF THE CORPUS DOMINI, SEVILLE PYNE, J. B. 1379 THE VALE OF SOMERSET, FROM CHEDDAR CLIFFS RAYNER, S. 1380 THE BARON'S CHAPEL, HADDON HALL W. White, Esq. RAYNER, S. 1380 THE BARON'S CHAPEL, HADDON HALL W. W. White, Esq.	1362	T
READ, S. 1364 INTERIOR OF THE DOMKIRCHE, MÜNSTER, WESTPHALIA HAGHE, L. 1365 THE OPENING OF THE MANCHESTER ART-TREASURES EXHIBITION FRIPP, G. A. 1366 LAKE AND FALLS OF OGWEN, N. WALES—SUNRISE BOYS, T. S. 1367 AMIENS, FROM THE BANKS OF THE SOMME MUICHELO, J. 1368 WOOD-CUTTERS FELLING TIMBER—NEW FOREST MOLE, J. H. 1369 AT HAMPSTEAD FAHEY, J. 1370 VIEW FROM THE TARN DIMPLES, WHITBECK FELL, CUMBERLAND. BURTON, F. W. 1371 INTERIOR OF BAMBERG CATHEDRAL NESTIELD, W. A. 1372 GLEN ROSIE, ISLE OF ARRAN NASH, J. 1373 FROM "TAMING THE SHREW" ROBERTS, D. 1374 FROM "TAMING THE SHREW" ROBERTS, D. 1375 THE BRIDGE OF IRUN STANFIELD; CLARKSON. 1378 DOGANA, VENICE PYNE, J. B. 1379 THE VALE OF SOMERSET, FROM CHEDDAR CLIFFS RAYNER, S. 1380 THE BARON'S CHAPEL, HADDON HALL W. W		BOYS, T. S.
HAGHE, L. 1365 THE OPENING OF THE MANCHESTER ART-TREASURES EXHIBITION	1363	
THE OPENING OF THE MANCHESTER ART-TREASURES EXHIBITION	1364	
THE OPENING OF THE MANCHESTER ART-TREASURES EXHIBITION		HACHE T.
FRIPP, G. A. 1366 LAKE AND FALLS OF OGWEN, N. WALES—SUNRISE BOYS, T. S. 1367 AMIENS, FROM THE BANKS OF THE SOMME	1365	
FRIPP, G. A. 1366 LAKE AND FALLS OF OGWEN, N. WALES—SUNRISE BOYS, T. S. 1367 AMIENS, FROM THE BANKS OF THE SOMME		-
BOYS, T. S. 1367 AMIENS, FROM THE BANKS OF THE SOMME		
BOYS, T. S. 1367 AMIENS, FROM THE BANKS OF THE SOMME		
WHICHELO, J. WHICHELO, J. WHICHELO, J. WHICHELO, J. MOLE, J. H. SAT HAMPSTEAD	1366	LAKE AND FALLS OF OGWEN, N. WALES—SUNRISE J. Price, Esq.
WHICHELO, J. 1368 WOOD-CUTTERS FELLING TIMBER—NEW FOREST		BOYS, T. S.
MOLE, J. H. 1369 AT HAMPSTEAD	1367	Amiens, from the Banks of the Somme $A.D.Smith,Esq.$
MOLE, J. H. 1369 AT HAMPSTEAD		WHICHELO, J.
FAHEY, J. 1370 VIEW FROM THE TARN DIMPLES, WHITBECK FELL, CUMBERLAND. Mrs. Geach. BURTON, F. W. 1371 INTERIOR OF BAMBERG CATHEDRAL	1368	Wood-cutters Felling Timber—New Forest Artist.
FAHEY, J. 1370 VIEW FROM THE TARN DIMPLES, WHITBECK FELL, CUMBERLAND. Mrs. Geach. BURTON, F. W. 1371 INTERIOR OF BAMBERG CATHEDRAL		MOLE, J. H.
BURTON, F. W. 1871 INTERIOR OF BAMBERG CATHEDRAL	1369	AT HAMPSTEAD
BURTON, F. W. 1371 INTERIOR OF BAMBERG CATHEDRAL		FAHEY, J.
NESFIELD, W. A. NESFIELD, W. A. NESFIELD, W. A. NASH, J. NASH, J. NASH, J. ROBERTS, D. 1375 THE BRIDGE OF IRUN	1370	VIEW FROM THE TARN DIMPLES, WHITBECK FELL, CUMBERLAND. Mrs. Geach.
NESFIELD, W. A. NESFIELD, W. A. NESFIELD, W. A. NASH, J. NASH, J. NASH, J. ROBERTS, D. 1375 THE BRIDGE OF IRUN		BIIRTON F W
NESFIELD, W. A. 1372 GLEN ROSIE, ISLE OF ARRAN	1371	
1372 GLEN ROSIE, ISLE OF ARRAN		
NASH, J. 1378 FROM "TAMING THE SHREW"	1372	· · · · · · · · · · · · · · · · · · ·
1378 FROM "TAMING THE SHREW"		
ROBERTS, D. 1375 THE BRIDGE OF IRUN	1378	· · · · · · · · · · · · · · · · · · ·
ROBERTS, D. 1375 THE BRIDGE OF IRUN		* · · ·
1375 THE BRIDGE OF IRUN		
1376 THE BULL-RING AT SEVILLE	1075	
1377 PROCESSION OF THE CORPUS DOMINI, SEVILLE		
STANFIELD; CLARKSON. 1378 DOGANA, VENICE		
1378 DOGANA, VENICE	1011	
PYNE, J. B. 1379 THE VALE OF SOMERSET, FROM CHEDDAR CLIFFS . E. F. White, Esq. RAYNER, S. 1380 THE BARON'S CHAPEL, HADDON HALL	4 0 110	
1379 THE VALE OF SOMERSET, FROM CHEDDAR CLIFFS E. F. White, Esq. RAYNER, S. 1380 THE BARON'S CHAPEL, HADDON HALL	1378	DOGANA, VENICE
RAYNER, S. 1380 THE BARON'S CHAPEL, HADDON HALL		
1380 THE BARON'S CHAPEL, HADDON HALL	1379	THE VALE OF SOMERSET, FROM CHEDDAR CLIFFS . E. F. White, Esq.
HARDING, J. D.		RAYNER, S.
•	1380	THE BARON'S CHAPEL, HADDON HALL
1381 Falls of Schaffhausen J. Taylor, Esq.		HARDING, J. D.
	1381	FALLS OF SCHAFFHAUSEN J. Taylor, Esq.
TOPHAM, F. W.		TOPHAM, F. W.
a con as a contract of the con	1382	THE MILL-STREAM
1382 THE MILL-STREAM G. W. Moss, Esq.		72
		THE BARON'S CHAPEL, HADDON HALL
1382 THE MILL-STREAM	2001	

	VINTER, J. A.	
1383	THE SONG OF THE FLOWER (TENNYSON)	. T. Fairbairn, Esq.
	CODE O M	
1384	COPE, C. W. FIRST INTRODUCTION OF CHRISTIANITY INTO BRITAIN	Department of Science
1904	FIRST INTRODUCTION OF CHRISTIANTI INTO DAILAIM	and Art.

1385	WELLS, H. T.	Artist.
1909	PORTRAIT OF A CHILD	211 0030.
	SWINTON, J.	·
1386	PORTRAIT OF MISS HERBERT, OF ST. JAMES'S THEATRE	Miss Herbert.
1387	PORTRAIT OF THE DUCHESS OF WELLINGTON	. Marchioness of Ely.
	LANDSEER, SIR E.	
1388	Scene in the Marquis of Breadalbane's Highland	
	Deer Forest	${\it Marquis~of~Breadalbane.}$
1389	THE FATAL DUEL	. Duke of Sutherland.
1390	Scene in the Marquis of Breadalbane's Highland	
	Deer Forest	Marquis of Breadalbane.
	MARTIN, C.	,
1391	PORTRAIT OF DANIEL WEBSTER	Artist.
	MULREADY, W.	
1392	A PEN AND INK STUDY	Artist.
1393	A PEN AND INK STUDY	Artist.
1394	A PEN AND INK STUDY	Artist.
1395	A HEAD IN CHALK	Artist.
1396	A LIFE STUDY	Artist.
1397	A LIFE STUDY	· Artist.
1398	CHOOSING THE WEDDING GOWN—"And chose my wife	
	as she did her wedding gown, not for a fine glossy surface, but such qualities as would wear well" (Vicar	
	of Wakefield)	. T. Baring, Esq.
	,	. 1. Dar mg, 25q.
	WELLS, H. T.	
1399	MISS RIDLEY	Artist.
	BACKHOUSE, MRS.	•
1400	"DEUX SOUS LA PIÈCE"	. C. Prater, Esq.
	LAURENCE, S.	,
1401	PORTRAIT OF W. M. THACKERAY, Esq	. Lord Ashburton
	TOPHAM, F. W.	
1402	BARNABY RUDGE AND HIS MOTHER	. J. Mollett, Esq.
		, 1
1400	RICHMOND, G.	
1403 1404	PORTRAIT OF THE EARL OF LEIGESTER	Artist.
1405	THE DAUGHTERS OF SIR T. GLADSTONE PORTRAIT OF J. RUSKIN, ESQ.	. Sir T. Gladstone J. J. Ruskin, Es
1100	a continuit or of the sixty, 1259.	. 0. 0. 1. wontin, 118
44-1	HALSWELLE, K.	
1406	PEN AND INK SKETCH—A CHILD'S DREAM	Artist

	ROWBOTHAM, T. L.
1407	A SUMMER DAY AT VENTNOR
	WHYMPER, J. W.
1408	A CORN-FIELD E. F. White, Esq.
	STANFIELD, CLARKSON.
1409	WATER-COLOUR DRAWING J. F. Bateman, Esq.
	NEWTON, A. P.
1410	MOUNTAIN GLOOM, PASS OF GLENCOE, ARGYLLSHIRE . F. W. Strugnell, Esq.
1411	READ, S.
1411	THE HIGH ALTAR, S. AUGUSTINE'S, ANTWERP C. Prater, Esq.
	HART, S. A.
1412	OTHELLO AND IAGO
	WHYMPER, J. W.
1413	TANTALLON CASTLE
	BRIERLY, O. W.
1414	H.M.S. St. George
	HUNT, W. HOLMAN.
1415	JERUSALEM AT NIGHT
	WERNER, CARL.
1416	Lanzi writing his History
1417	A Monk Reading the Scriptures W. Leaf, Esq.
	GILBERT, J.
1418	A ROMAN BAG-PIPER E. F. White, Esq.
	PROUT, SKINNER.
1419	THE CASTLE OF THE SEIGNEURS DE LA TREMOUILLE, AT
	VITRÉ, BRITTANY
	COLLINGWOOD, W.
1420	NELSON AT YARMOUTH, IN 1800
	VACHER, C.
1421	MORNING—COAST OF ITALY
	RICHARDSON, T. M.
1422	GLENCOE, ARGYLLSHIRE W. C. Hewitson, Esq.
	PHILP, J. G.
423	Too Rough for Fishing J. W. Pease, Esq.
	HAAG, CARL.
424	A REHEARSAL, CAIRO

BRITISH DEPENDENCIES.

N.E. GALLERY, EXHIBITION ROAD.

CLASS XXXVIII.

PAINTINGS IN OIL AND WATER COLOURS, AND DRAWINGS.

HELICOLAND.

GATKE.

Artist.

		ı	O	AIV	N	ISL	ANI	os.					
			MI	GNO	OTY,	GE	ORGI	₫.					
1452	THE INQUISITION	•	•	•	•	•	•	•	•	•		•	Artist.
			PR.C	SSA	тател	NDI,	SPIE	20					
1453	A Monk	•		•	•	•	•	•					Artist.
			7	VEJ.	A, D	IONI	SIO.						
1454	THE FAMILY OF D	ESPO-	-AN	Inci	DENT	INT	HE S	OTLIC	эте				
	WAR	•		٠	٠	•	•	•	•				
			X	YDI.	AS.	NICO	LAS						
1455	APOTHEOSIS (A SKE	ercH)			,								4
1456	DEATH OF SAPPHO			•	•	•	•	•	•	•	•	•	Artist.
1457	DEW-DROPS .	·	•	•	•	•	•	•	•	•	•	•	Artist.
1458	THE PAGE	•		•	•						•		Artist. Artist.

1451 A SEA PIECE

ARCHITECTURE

Architecture—that art which literally comes home to every one, and of all the Fine Arts is the most directly practical—by a singular fate, is probably less a subject of popular thought and care than any other. Most persons have a certain interest in pictures: even if not much versed in painting, they contend for the right to please themselves. But when a building is in question, we hear with alacrity the reply, 'I know nothing of architecture.' A brief sketch of the elements which compose the modern schools will, it is hoped, at once supply the main facts of the history, and explain the causes of an indifference so fatal to

the progress of the art.

II This story must begin far back, for in Architecture, from its essential nature and from the similarity of the wants which it provides for, practical experience has been the source of the changes generally made, and established types have always held a strong hand over free imagination. Nothing is more curious than to watch the slow steps by which men learned the simplest expedients, and the persistency of a few forms through every age between rearried the simplest expecients, and the persistency of a few forms through every age between Nebuchadnezzar and the nineteenth century. We are indebted here, as for the elements of almost all human knowledge, to ancient Greece. The Greek style was itself, indeed, founded on the earlier practice of Assyria and Egypt, but it was only by the reduction of African or Asiatic architecture to European ideas and climate in Greece, Italy, and Sicily that it was able to influence later races. The mode by which spaces are covered is the simplest rule under which styles can be classed, as on this ultimately depends the greatest portion of those ornamental features which render Architecture a fine art, as distinguished from English The Greeks, for this purpose confined themselves—the simplest expedient from Building. The Greeks, for this purpose, confined themselves—the simplest expedient—to single stones laid flat from pier to pier. Their architecture was hence of the rudest quality in science; but for this they compensated by a delicacy in design, a completeness and exquisiteness in finish, never since equalled for a moment, whilst its simplicity was set off by the contrasting elaboration of the sculpture for which their best buildings was set off by the contrasting endoration of the sculpture for which their best buildings furnished little more than the plain frame. So few remains exist, that it is hardly known how the Greeks applied their style except in religious buildings; but in these they perfected or invented various forms of ornament corresponding to varieties in the proportion adopted, from the strong severity of the Doric to the palm-like elegance of the Corinthian. And even from the scanty fragments of Attica and Sicily, it is clear that nothing could be less Hellenic than the coldness and monotony which has frozen imitated. Greek architecture from the Romans downward. It is doubtful whether even the variety and picturesque arrangement of the pointed style surpassed what a pure Grecian city presented between the ages of Pericles and Alexander; and it is certain that an Athenian would have smiled at the ignorant and tasteless pedantry with which Roman professors chained the free forms of his architecture under the limits of the 'five orders.'

III From the 'mother of arts' this style passed to Rome. Here the architecture of the Lintel found the architecture of the round Arch, which the Romans in early times had learned from Etruria. By the union of what was good in these styles, a style more complete than either might, under favourable conditions, probably have been developed; but the Romans, never highly gifted in the finer qualities of the mind, were now the corrupt and degenerating inhabitants of a cosmopolitan capital, where fantasy and luxury ran riot in every extravagance of taste and puerility of imitation. Hence in those buildings where art is most essential, the Romans matured but one structural Form of permanent value, the dome,—but one Type of structure, the basilica. The vast influence of their style belongs not to art but to politics. Throughout those wide provinces which were held almost not to art but to politics. Throughout those wide provinces which were held almost identical with the world, Roman architecture, as displayed in buildings of civic utility—the bridge, the aqueduct, the city gate, and theatre—shared in the dominant influence of the 'masters of all,' and covered the Empire, in length and breadth, with trophies of colossal commonplace. The characteristics of the style may be summed up under solid and clearly-exhibited construction; round arches freely used for entrances and passage-ways, and, on a larger scale, for vaults: whilst the Greek style is felt in the ornaments and supports,—the latter either single circular columns or massy piers, but in each case confined 76

to a single story, above which, if further height was required, the column and arches, with the flat comice above them, were repeated. The style of ornament, from Syria to Spain, from Trèves to Tunis, exhibits no radical change from that of the Greeks, except a gradual descent through floridity to coarseness; no vital feature whatever, so far as appears, was invented or developed. Looked at as art, the Roman style throughout—but most conspicuously in its ornamental or religious buildings—is an imperfect and generally awkward attempt to blend the two opposed styles which that uninventive race borrowed from their nearest neighbours in Southern Italy and Tuscany. It is a round-arched construction veneered with the pillared orders of a rectangular style. The Colosseum or Triumphal Arch of Constantine furnish familiar examples. It was a natural, an inevitable result of this mechanical and lifeless effort, that not only the beauty which these forms originally possessed, but their constructive utility should be sacrificed: that we should see pillars which give no support, and roof cornices which carry no roofing; whilst the arches that do the work lose the loveliness of their curve, through the huge unmeaning keystones by which they try to force themselves into the prominence usurped by the idle pilasters. A sense of Power, an emanation from the Majesty of the empire, given by vast masses and a construction of weighty simplicity, is the one redeeming quality of the Roman style. The Romans, commanding the resources of the world, were able to build huger piles than any other nation, and, in so doing, a great amount of constructive ingenuity was brought into play; but this cannot blind us to the fact, that their imperial architecture is barbarous in the true sense—a bastard and tasteless style, without even the merit of such originality as may be found in Japan or Mexico. Sense and feeling alike would set one fragment from the Parthenon of Athens before all the palaces which Nero roofed with gold, or the halls within whi

IV The altered state of society during the later years of the Roman Empire at Rome gave, however, a new impulse to Building, and constructive necessities produced forms which became of great value to Art. In place of Temples, with their externally decorated style, vast covered Halls of Justice (Basilicas) and Baths were now required. In these attention was concentrated on internal effect and construction; and although it cannot be said that much taste was here shown, yet, as no precedents existed, and the builders had to think their work out unaided, common sense and the great mechanical skill of the Romans led them to inventions of vast importance in later times. They now boldly threw arches from pillar to pillar—uniting thus the main features of the Greek and Tuscan styles; they roofed vast spaces with plain circular vaults; when the slender columns were unable to bear the weight, they united them with solid piers of masonry; when beauty or convenience required, they crowned the building with a dome, or closed it in a semi-circular apse. The Pantheon presents many of these discoveries. The circular form (originally derived from Etruria) became frequent for tombs and temples; and by the time of Diocletian, we find it covered with a bold octagonal dome, and surrounded, no longer with pillars as

heretofore, but with an arcade.

No sooner had these changes taken place, than the Empire, divided between Rome and Constantinople, entered on its rapid fall. This—felt less visibly on the Hellespont than on the Tiber—would have checked all progress in architecture, if, meanwhile, that mysterious new life which had lurked hitherto in caves and catacombs, or shown itself in the martyrdoms of the arena, had not penetrated the 'purple chambers' of the palace, and mounted the imperial throne with Constantine. Christianity, proclaimed the religion of the Empire, first took possession of the vast Basilicas, which formed halls suitable for the assembling of the people, or the deliberations of the hierarchy. In cities where these were not found, or when destroyed by the invading tribes from the north, churches were built on the same plan, except that the vaulted roof was replaced by a roof of timber. For celebrating the mysteries of religion,—for baptism at least, and for burial—the circular temples or tombs supplied models; these round churches being often placed near the west-end of the Basilica. As Christianity spread, the Roman style underwent a gradual change; each province taking it up, and under the new influences of religion, interfusing a deeper sense in the decorations, and a greater variety in the plan. Separate towers were sparingly added, in a fashion to which (carried far west by early missionaries and surviving there) we may, with the greatest probability, trace those which are so peculiar a feature of Ireland. The circular plan was generally given up; the font removed to the west-end of the oblong Basilica, and the entrance-doors richly decorated with carving or mosaic. External decoration (not sought in the original Basilica) re-appeared, and the walls were relieved by flat pllasters and arcades. Except, however, in these points, no essential modification was introduced; and it is hence convenient to call the altered Roman style, practised in all Western Europe, by the name Romanesque. No precise limits can be fixed for its duration,

V Meantime, in Eastern Europe, the greater wealth and quiet of the Empire, conjoining with the finer taste of the Greek races, and with influences which, as of old, reached them from Asia, produced in Constantinople and its neighbourhood that version of Roman style, which (in opposition to the Western Romanesque) is named Byzantine. Here, however, no essential new idea appears; the dome which, on a large scale, became rare in the west

was carried out with splendid effect in St. Sophia; the arts of decoration in coloured marble and mosaic were employed with prodigality, and sculptured ornament, gradually forbidden the human form by theological feelings, took a tenderness and delicacy of invention, to which Rome afforded no parallel. But in so brief a sketch as this, Byzantine architecture cannot be considered with any fullness, and except in a few cases where East and West met, notably within Venice, it has hardly held influence beyond the limits of the Greek communion. We return to Europe proper.

VI Now came that mighty change for which the work of Rome had been the preparation. She had taught the world how nations might be ruled by the spirit of Law: the tribes of the north now showed how they might be animated by the spirit of Liberty. The long struggle to unite these frequently antagonist forces is the history of modern Europe. We have here to note the manner in which Architecture was affected by it. The characteristic of this art is, that none other comes so directly home to man, and every phase of the human mind, as it developed itself through ten centuries, is written on the buildings of the middle ages. It is in this capacity (it has been well observed) that 'Architecture is to be regarded by us with the most serious thought. We may live without her, and worship without her, but we cannot remember without her. How cold is all history, how lifeless all imagery, compared to that which the living nation writes, and the uncorrupted marble bears! how many pages of doubtful record might we not often spare, for a few stones left one upon another! The ambition of the old Babel builders was well directed for this world there are but two strong conquerors of the forgetfulness of man, Poetry and Architecture, and the latter in some sort includes the former, and is mightier in its reality'.—How then did the nature of the great Teutonic invading races express itself in the art we are here concerned with?

A few words will sum up this: they created the only genuiue style of modern Hitherto, it should be noted, we have found but one such—the Greek. The Europe. Hitherto, it should be noted, we have found out one such—the Greek. Flor Roman, Romanesque, and Byzantine styles are transitional from this; the principal elements in all, blending with the vigour and freedom of the north, took life again in the Gothic. Under this name, in accordance with the suggestion of Mr. Fergusson's admirable history, the whole architecture framed in Western Europe by the immigrant conquerors between 800 and 1500 will be here included, although from about 1150 onwards that Pointed form, to which the name has been restricted, began almost everywhere to supersede the Roundarched. As, however, the pointed architecture, though the most important and original development made in any style, is essentially only a development of the circular Gothic, it seems most correct to class them under the one name which points to the Tentonic origin of both; although the long centuries of ruin and renovation have rendered it impossible to ascertain what portion the race of Theodoric itself held in revitalizing the decayed civiliza-

tion of Spain and Italy.

The first clear existing specimens, in fact, of the Gothic, appear due to the successors of the Goths in the valley of the Po. In the earliest Lombard buildings we find the plan and the details based on the Komanesque: but from the beginning, vaults are an essential feature. As that rich supply of single shaft columns which Roman buildings gave had been chiefly exhausted during the Romanesque period, and as the weight of vault required additional supports, columns were coupled together or united with piers of masonry: and presently by a change recommended alike by its effect and its constructive advantage, these shafts, in place of breaking off at the first story—as in the Basilica—were prolonged to the base of the roof-line. This point once reached, ribs were carried from them over the intersections of the vault: and the Gothic system of internal construction was complete in its main features. Externally, the weight of the roof was relieved by an invention for which the Roman plan of massive walls (as exemplified in the Pantheon) was a clumsy substitute: the invention of the Buttress. This, in the round Gothic, is always kept flat, and thus in some degree repeats the form of the merely ornamental Roman pilaster. Where the inner arches (as in repeats the form of the merely ornamental from pulsater. Where the imner arches (as in Italy) were ordinarily of wide span, domes were often employed as a form of vault: and this style was widely diffused thence through central and south-western France and the Rhine valley. In the doors, the plain lintel entrance which had almost exclusively prevailed from the Greek to the Romanesque styles, was abandoned, and they were treated as many-pillared recesses, on which the best efforts of the sculptor were more and more concentrated. As the Gothic thus advanced, through a thousand attempts, to harmony and with united from the first time in which vital union of features, a new and most attractive feature was, for the first time in architecture, added to the design. Hitherto, speaking in a broad sense, mass in *length*, not mass in *height*, had characterized the art from the Rhine to the Euphrates. But Towers were now incorporated in all the larger public buildings: and soon, under the general impulse to build higher, the lofty angular roof already placed (in part for protection against northern winters) over the tower or the church, shot itself upwards into the flame-like aspiration of the Spire. How much do we owe to an invention apparently so simple! Let the reader think what he would lose, not only of charm in effect and of picturesqueness in outline, but even of high and peaceful thought, were these features wanting from the view when at the close of the day's journey our road turns and before us over the level line of blue waters a hundred towers burn in the last light of sunset, and we feel it is Venice:—or where over the massy orbs of forest and the quiet roofs gathered round it as if for familiar protection,

some solitary spire goes darkly up, painted in purple haze upon the amethyst and sapphire sky, and announces the unknown village which is to be our resting-place.—And when the sky, and announces the unknown village which is to be our resting-place.—And when the hours of happy research return, the Gothic charm which so allured us in the general aspect of twilight does not fail on nearer examination. What looked so fair in outline will be found complete and lavish in loveliness of detail. For the wild northern intensity which acquiesced at first in the Romanesque plan, has thrown all its life into the ornament, and covered doorways and capitals with the beasts and birds of chase, huntsmen and warriors, labourers and knights, or inwreathed them with stranger fancies, the dragons and wolves of the old mythology, the Runic knots of Fate, and the Serpent by which the world is to be devoured.

VIII Whilst the round Gothic worked onward thus in the great southern river-valley of

Charlemagne's empire to the perfection conspicuously exhibited in Verona, the style, carried Charlemagne's empire to the perfection conspicuously exhibited in Verona, the style, carried northwards, took other forms in the great cities that edge the Rhine. Here, between 1000 and 1200, the magnificent groups of domes and minaret-like towers were built which still adorn Cologne: churches, which in grand arrangement and balance of the parts, and in the admirable contrast kept between light and shade by the plain and the recessed portions, show that this form of architecture, if fully developed, would display qualities inferior to none ever practised. Other modifications of the same manner appear in Switzerland, Spain, and France; each varied with a life and freedom of which the very idea appears to have vanished from the modern world: the latest phase being that worked out by the Normans in their duchy, and which followed their conquests to Sicily and England.

IX Then followed the last great change in living architecture: prepared indeed, in all

IX Then followed the last great change in living architecture; prepared, indeed, in all essential points by the work of the preceding centuries, and in many details known long before; yet, by its own intrinsic beauty, seeming like a new creation. It is certain that no style has ever excelled the pointed Gothic in picturesque and lavish beauty of plan and of ornative control of the procedure of ment, in the poetry of its lines, in the romance with which our own associations invest it. Yet the Gothic builders themselves, Suger of S. Denis, William of Canterbury, or Marc d'Argent of S. Ouen, would have been unconscious of that halo which Time, the beautifier, d'Argent of S. Ouen, would have been unconscious of that halo which Time, the beautifier, has cast over their master-pieces. Every essential feature of the pointed style, except the tracery of the windows, the glass that filled them, and the arched flying buttresses that sustained them, had been before practised; the same exquisite architecture which so moves us in the cathedral was familiar to them in the street; the only wonder of those inventive centuries, could they have foreseen it, would have been that their descendants should submit to the long unloveliness of Wimpole Street, or admire the confectionary-pettiness of the Rue Rivoli. It must not, however, be imagined that the pointed Gothic, on the whole,—though with large allowance for the sublimity of Egypt, the variety of India, the grace of Athens, and the vitality of its own immediate predecessor,—the most consummate architecture which and the vitality of its own immediate predecessor,—the most consummate architecture which the world has seen, rose from the ground 'like an exhalation.' Both in construction and in decoration it obeyed the spirit of the time. In the ornament we may trace the gradual softening and purification of the rugged northern mind which, gradually turning from those subjects of violence or fantasy already noticed—war and wild creatures, and visions of spectral superstition, now sought its pleasure in the sculpture of sweet human forms, or enwreathed arch and capital, base and niche, with the herb of the field, or the leafage of the forest; estooning the level length of comice with the hawthorn or the lily, and budding forth from the spire in crowns of floral loveliness. Whilst these are the essential characteristics of the detail, the construction is based on the passion for loftier and slenderer forms than the circular style appeared able to provide. And as the previous styles from their mode of covering spaces might be classed under the Lintel and the Arch, so the pointed Gothic might be named the architecture of the Gable, whether angular or curved. The latter form, commonly called the pointed arch, is obviously capable of greater height than the semi-circle; it had been long known in many countries, France included, as an occasional expedient; it now quickly became the law for all larger apertures. Two external causes aided the rapid growth of the style; the first, that the eleventh and twelfth centuries were the great age of growth of the style; the first, that the eleventh and twelfth centuries were the great age of mediaeval building and monastic institution; the other, the discovery of that stained glass which clothed the churches of the time with a glory surpassing any internal decoration hitherto practised. To contain this, the windows were enlarged; to frame it, the bars of wreathed masonry, known as tracery, were invented. Soon the ambition of skilful masons, revelling in the radiance of emblazoned saints and gem-like arabesques, raised the ribbed roof to a dizzy height and placed it on piers divided by walls of coloured crystal. The real wall was planted without the building in forests of detached buttresses,—the sculptor peopled with Scripture Histories every vacant space and 'coign of vantage',—and the Cathedral of the middle ages was created; an embodiment in stone and glass and woodwork of all that was most lovely and most daring in the minds of men; a concentration of all they admired here, or hoped for hereafter. all they admired here, or hoped for hereafter.

X To the builders of Central Northern France the clearest evidence proves that this inven-

tion is due; nor, except in France and in England, whither it was carried so soon that the style there went through a living and original development, was it truly understood during the Middle Ages. Space, however, fails to trace a course, which, after two centuries, through many causes, though none inevitably inherent in the pointed style itself, led to a gradual decline, even in France and England; whilst in Spain, Italy, and Germany, the style was 79

never really understood, or exhibited in its force and purity. In Venice, indeed, Gothic forms, uniting with the Romanesque of Constantinople, produced a manner of extraordinary grace and individuality, and one so directly adapted to modern city requirements, that only the modern indifference to architecture can have prevented its introduction. But we must pass to its later phases. That mighty change in the human mind, which gave birth to the Reformation and to the revival of ancient literature, fell precisely at the time when the perfection of the Italian art in painting and sculpture, with other causes, rendered Italy omnipotent over European taste. And there a pedantry, which to us seems incredible in its puerile absurdity, led men to the conviction that the art of the Romans—a race at no time capable of any spontaneous or real Fine Art—was the one rule and law for the Christendom of 1500 of any spontaneous or real Fine Arr—was the one rule and law for the Christendon of Fow years later. Incredible to us, we have said . . . in all matters but in Architecture. For in Architecture that imitation of Roman work, best known through the name of Palladio, reigns in every capital and city of Europe. No one would deny that great genius and inordinate expense have given us a few buildings in which the Italian style has been led to graceful or noble results, when in the exceptionally-gifted hands of San Micheli or Scamozzi, Wren or Chambers, of the architects of the original Louvre or the original Whitchall. But no one can possibly assert, that the style which has filled London with the dead monotony of Gower or Harley Streets, or the pale common-place of Belgravia, Tyburnia, and Kensington—which has pierced Paris and Madrid with the feeble frivolities of the Rue Rivoli and the Strada de Toledo-which has in ten thousand towns substituted baldness and bareness and blackness for the colour and charm and life of Gothic, the square hole for the traceried window or clustered doorway, the square outline for the pinnacled shrine,—unable to employ the commonest material, and costly, beyond the reach of all but the very rich, when employing the finer-In a practical country, and an age which has renewed the popular love for art, is it needful to waste words on the conclusion?

XI To state the plain facts should be sufficient: we have seen that the Roman style is a heterogeneous and mechanical formation, put together from foreign styles by a tasteless race, by whom they were misunderstood, and arrested by political causes before it had reached that stage of unity which alone gives a soul to art. This style, restored in part from ruins, in part from the treatises of Roman theorizers, was applied in later times, when society was altered, to the palaces and churches of Italy and France, during a century of the deepest social degradation,-to minister to the luxury of Francis or Borgia, or supply temples for the infidel superstitions of Leo and Julius. It was never treated as suitable for ordinary life: it cannot be rendered suitable for it. Unable to condescend to a cottage, it triumphs as the decoration of the stage. Palladian, Renaissance, Italian, Louis Quatorze, Louis Quinze, whatever name it bears, it is still but the copy of a copied architecture—a galvanized

pedantry.

Architecture such as this can have no hold on men's hearts; vulgar pride or learned connoisseurship are the only tastes it appeals to. And from its fatal domination has arisen an evil worse than the frozen formality it fosters; wherever this Palladianism has spread, with it spreads like a canker that dead indifference to the art, which will never be cured whilst men live in houses and meet in buildings that can give them no real pleasure. But when once a practical, intelligible, and beautiful style arises, the natural delight in Architecture our race has always taken, in healthy days of taste, will arise with it, and the cold arrogant spectres of the bastard Roman pass beyond the reach of contempt itself. Nor should it be fancied, that to return to former excellence involves that copied art which will never be other than lifeless. Gothic, fair as it was, never reached its full development; we have but to take up the thread which the dilettante dropped, and carry out, with far greater means, the style invented for us by our neighbours and our countrymen.

The examples here quoted have been mostly selected from churches,—buildings which

both invited the greatest skill and have survived most frequently to modern days. But the peculiar glory of Gothic in all its phases is, that it is equally adapted to every architectural requirement of human life. No other style is at once so high, and so humble; so rigid in obedience to its purpose, or so free in arrangement and detail. numble; so rigid in obedience to its purpose, or so free in arrangement and detail. What was done of old in the minister, was done in the street; the style of the Country was the style of the Town. This was not an architecture, as those of Egypt and of Greece, reserved in its purity for religion; not as that of Rome, incapable of descending without loss of essential character to private dwellings; but like the 'common sun, the air, the skies,' suitable at once to the church and the palace, the factory and the two hall, cottage and castle; taking each material and carrying to the utmost its capabilities, from the marble in its snowy slab or purple-veined tablet, to the earth of the field, or the rubble of the quarry; at home no less in shops and alleys, than where the manor-house lights up the landscape with its gray or russet gables, or the vallevside change stands like a chased tabernacle of with its gray or russet gables, or the valleyside chapel stands like a chased tabernacle of with its gray or russet gables, or the valleyside chapet stands like a chased talernace of precious workmanship, amongst rude rocks and the frowning mountain walls of nature. And it should specially be noted, that Gothic alone has been able to beautify the dwellings of the Poor. These are no idle phrases; they are strictly exemplified during all the centuries of the round and pointed Gothic; nor, so far as we know, has any other style been equal to the same universality of service. It is not on remote or elaborate or antiquarian reasons that its excellence rests: Gothic is simply the one style which, by the circumstances of its develorment, has united in itself all the best constructive and the best

ARCHITECTURE.

omamental forms of the world's inventions in Architecture. From the lowliest offices of use to the loftiest majesty of loveliness, this noble art has shown herself equal to the occasion; unrestricted by varieties of climate, nay, finding in them only additional opportunities for beauty and for convenience; at once the most economical in means, the most varied in adaptabilities, the most intelligible and exquisite in results. It is no fine figure to say, that by ten thousand proofs Gothic has stamped itself on the fair face of Europe as the Architecture of Heaven, and the Architecture of Home. Man's requirements in the province of building do. not substantially vary; they are amongst the things 'that have been, and will be again.' In this matter, then, on which side is Common Sense? Why seek impossible new forms, or repeat styles which are bastard, or lifeless, or unpractical,—whilst men of like passions and blood with ourselves have solved the problem once, perfectly, and for ever?

F. T. P.

BRITISH DIVISION.

CLASS XXXVII.

ARCHITECTURE.

A .- DESIGNS.

N.E. GALLERY, EXHIBITION ROAD.

FERGUSSON, J.

- 1501 DESIGN FOR A NATIONAL PALACE OF THE FINE ARTS-GARDEN FRONT.
- 1502 THE SAME-ENTRANCE FRONT.
- 1503 MAUSOLEUM AT HALICARNASSUS—RESTORED ACCORDING TO RECENT DISCOVERIES.

WIGGINTON, W.

- 1504 ELEVATION OF A DESIGN FOR A MUSEUM AT THE EAST OF LONDON.
- 1505 Perspective View of a Design (No. 1) for the Wedgwood Memorial, at Burslem.

KNOWLES, J. T.

- 1506 THE ENTRANCE HALL AT THE GROSVENOR HOTEL, VICTORIA STATION.
- 1507 EXTERIOR OF THE GROSVENOR HOTEL.
- 1508 INTERIOR OF THE MUSIC ROOM AT MONTSERRAT, CINTRA, PORTUGAL,

BOULNOIS, W. A.

1509 A COUNTRY HOUSE.

NEWMAN & BILLING.

1510 THE BAYSWATER ATHENÆUM, WESTBOURNE GROVE.

WILSON, J.

1511 WADBURY HOUSE, SOMERSET, GLEN AVON, LANSDOWN.

WARING, J. B.

- 1512 PRINCIPAL FAÇADE OF A NATIONAL INSTITUTE OF SCIENCE AND ART, ADAPTED FOR THE SITE OF BURLINGTON HOUSE, PICCADILLY.
- 1513 Design for a Club House.

BRODRICK, C.

- 1514 THE TOWN HALL, HULL.
- 1515 VICTORIA HALL (in the Town Hall, Leeds).
- 1516 THE TOWN HALL, LEEDS.

THOMAS, J.

- 1517 THE ROYAL PARK DAIRY.
- 1518 THE QUEEN'S BOUDOIR, WINDSOR.

ELLIS, E.

- 1519 THE CORN EXCHANGE, BURY ST. EDMUND'S.
 - " Shops, &c. Fenchurch Street.
 - , Design for covering in the Court of the Royal Exchange.

SMITH, T. R.

1520 DESIGNS FOR WAREHOUSES, MANCHESTER.

HARDWICK, P. C.

1521 GENERAL VIEW OF THE SCHOOLS ATTACHED TO THE ROYAL HOSPITAL, GREENWICH. (Showing the proposed Alterations.)

OLIVER & LAMB.

1522 VIEW OF THE CLOCK TOWER, DRINKING FOUNTAINS, AND BAROMETER CASE, ERECTED AT TYNEMOUTH, NORTHUMBERLAND.

KERR, R.

- 1523 DESIGN FOR COVERING THE ROYAL EXCHANGE, LONDON.
- 1524 DESIGN FOR GOVERNMENT OFFICES.
- 1525 ANOTHER OF THE SAME.

MARRABLE, F.

- 1526 PROPOSED HIGH LEVEL ROAD AND VIADUCT FROM HATTON GARDEN TO ST. SEPULCHRE'S CHURCH—VIEW LOOKING EAST.
- 1527 THE SAME-LOOKING WEST.

CURREY, H.

- 1523 THE PENINSULAR AND ORIENTAL STEAM NAVIGATION COMPANY'S OFFICES, LEADENHALL STREET.
- 1529 RAILWAY HOTEL, LONDON BRIDGE TERMINUS.

SMIRKE, S.

1530 A STUDY IN POLYCHROMY, SHOWING HOW COLOURED MARBLES AND TERRA COTTAS
MAY BE ORNAMENTALLY USED IN EXTERNAL ARCHITECTURE.

TARRING, J.

1531 A Design for Government Offices, submitted to the late Sir W. Molesworth.

HIRST, J. H.

1532 Design for the Government Offices—To be grouped together in the space bounded by Downing Street, St. James's Park, Great George Street, and Parliament Street. (The small Photographs show Internal Views of the Glass-covered Streets, and Geometric Elevation and Sections.)

MURRAY, J.

- 1533 THE PALACE HOTEL, BUCKINGHAM GATE.
- 1534 THE NEW CUSTOM-HOUSE AT FOLKESTONE.

HENMAN, C.

1535 A DESIGN FOR A NEW SYSTEM OF STREET ARCHITECTURE, IN CONNECTION WITH THE THAMES EMBANEMENT.

BANKS & BARRY.

- 1536 A STREET FACADE.
- 1537 MANCHESTER ASSIZE COURTS (Proposed Design).
- 1538 LIVERPOOL FREE LIBRARY (Proposed Design).
- 1539 PROPOSED NEW TOWN HALL, PRESTON.
- 1540 BYLAUGH HALL, NORFOLK; ERECTED IN 1851.—VIEW FROM THE GARDENS.
- 1541 THE NEW FOREIGN OFFICE (Design to which the Second Premium was awarded).

SMITH, T. R.

- 1542-3 STRATTON AUDLEY PARK, OXFORDSHIRE-FROM THE NORTH-WEST.
- 1544 DESIGNS FOR WAREHOUSES, MANCHESTER.

PENROSE, F. C.

- 1545 Interior, showing the East-end of St. Paul's, and the Altar-Piece, intended by Sir Christopher Wren,
- 1546 A Section of St. Paul's Cathedral. (Being a Design for its Decorative Completion, with Mosaic Paintings, &c.)

BARRY, E. M.

- 1547 THE BIRMINGHAM AND MIDLAND INSTITUTE.
- 1548 DESIGN FOR THE NEW GOVERNMENT OFFICES, WESTMINSTER.
- 1549 LEEDS GRAMMAR SCHOOL.
- 1550 St. Giles's-in-the-Fields National Schools, Endell Street.

BELCHER, J. Jun.

1551 DESIGN FOR THE TOWN HALL, NORTHAMPTON.

COLLING, J. K.

- 1552 NEW PICTURE GALLERY ERECTED AT HOOTON HALL, CHESHIRE.
- 1553 NEW SCULPTURE GALLERY.
- 1554 NEW CHURCH ERECTED IN HOOTON PARK, CHESHIRE.
- 1555 ASHWICKE HALL, GLOUCESTERSHIRE.

THOMSON, J.

- 1556 THE CEILING, FROM THE UPPER GALLERY, GRITTLETON WILTS.
- 1557 THE GRAND STAIRCASE, FROM THE LANDING.
- 1558 THE CENTRAL HALL, FROM THE GROUND FLOOR.

GREEN, J. W. & DE VILLE, L.

- 1559 THE HARTLEY INSTITUTION, SOUTHAMPTON.
- 1560 PRIZE COMPETITION DESIGN FOR THE GRAND OPERA HOUSE AT RIO DE JANEIRO.
- 1561 PRIZE COMPETITION DESIGN FOR ASSIZE COURTS, BRUSSELS.

ROBINS, E. C.

- 1562 PRIZE DESIGN FOR THE REV. C. SPURGEON'S TABERNACLE.
- 1563 COOMBE CLIFF HOUSE, CROYDON.
- 1564 CROYDON CEMETERY CHAPELS.

TEULON, S. S.

- 1565 TORTWORTH COURT.
- 1566 SHADWELL COURT.
- 1567 ELVETHAM HALL.
- 1568 THE CLOCK TOWER, SHADWELL COURT.
- 1569 TRINITY CHURCH, HASTINGS.
- 1570 ELVETHAM HALL.

ST. AUBYN, J. P.

- 1571 St. Stephen's, Devonport.
- 1572 St. Mary's, Widford, Near Chelmsford-South-east View.
- 1573 DELAMORE, IVY BRIDGE, DEVON-NORTH-EAST VIEW.

FULLER, J. F.

1574 A STUDY FOR AN ENTRANCE GATEWAY TO A NOBLEMAN'S PARK.

THOMPSON. M.

- 1575 THE PRESBYTERIAN CHURCH, MORPETH, NORTHUMBERLAND, BUILT FOR DR. ANDERSON.
- 1576 CHURCH AT GREAT LUMLEY, DURHAM.
- 1577 Interior of Chester-le-Street Church, Durham, showing the restorations.

KENDALL, H. E. Jun.

- 1578 DESIGN FOR A CITY IN THE ITALIAN STYLE.
- 1579 MANSION (ELIZABETHAN STYLE), NEAR CARLISLE.
- 1580 Mansion (Tudor Style), Knebworth, Hertfordshire,

PRICHARD & SEDDON.

1581 THE WEST FRONT OF LLANDAFF CATHEDRAL.

HADFIELD, M. E.

1582 THE CHURCH OF ST. JOSEPH, STOCKPORT.

WORTHINGTON, T.

1583 A STUDY OF ECCLESIASTICAL ARCHITECTURE.

BRUTON, E. G.

1584 Design for the Obelisk proposed to be erected in honour of the late Prince Consort, on the site of the Great Exhibition of 1851.

TRACY, S. W.

1585 PERSPECTIVE VIEW OF A PROSPECT TOWER.

NORTON, J.

1586 SOME WORKS OF ECCLESIASTICAL AND DOMESTIC ARCHITECTURE IN GREAT BRITAIN, RUSSIA, AND FRANCE, EXECUTED OR DESIGNED BETWEEN THE YEARS 1851—62.

SIR T. DEANE, SON, & WOODWARD.

- 1587 House at Galway for the Marquis of Clanricarde.
- 1588 INTERIOR OF THE EXAMINATION HALL, QUEEN'S COLLEGE, CORK.
- 1589 DESIGN FOR THE WAR OFFICE: STAIRCASE ANGLE.

WADMORE & BAKER.

- 1590 PROPOSED CHURCH AND PARSONAGE, AT SURBITON, SURREY.
- 1591 INTERIOR OF THE CHAPEL OF THE GRAMMAR SCHOOL AT TONBRIDGE, KENT.

SCOTT, G. G. & WILLIAMS, H.

1592 Interior of St. Michael's, Cornhill.

SCOTT, G. G.

- 1593 THE MARTYRS' MEMORIAL, OXFORD.
- 1594 NEW BUILDINGS AND RAGLAN MEMORIAL, WESTMINSTER.
- 1595 RESTORATION OF THE WESTMINSTER CHAPTER HOUSE.
- 1596 KELHAM HALL, NEWARK-ON-TRENT.
- 1597 DESIGNS FOR THE NEW GOVERNMENT OFFICES.
- 1598 St. John's Church, Newfoundland.
- 1599 Interior of St. George's Church, Doncaster.
- 1600 THE NEW CHURCH OF ST. NICHOLAS, HAMBURG.
- 1601 COURT OF NEW GOVERNMENT OFFICES.
- 1602 KELHAM HALL, NEWARK-ON-TRENT.
- 1603 NEW GOVERNMENT OFFICES.
- 1604 PRIZE DESIGN FOR THE HOTEL DE VILLE, HAMBURG.
- 1605 REREDOS-LICHFIELD CATHEDRAL.

ROBERTS, E.

1606 LODGE TO GRASS FARM, FINCHLEY.

PEARSON, J. L.

1607 A COLLECTION OF DESIGNS OF TOWERS AND SPIRES.

DUNN, A. M.

1608 DESIGN FOR THE PROPOSED MEMORIAL TO GEORGE STEPHENSON, TO BE ERECTED IN NEWCASTLE.

· AITKEN, G. S.

1609 DESIGN FOR A NATIONAL MONUMENT.

MORRIS AND WIGGINTON.

1610 DESIGNS FOR THE WEDGWOOD MEMORIAL, BURSLEM,

BURY, T.

- 1611 A COMBINATION OF WORKS DESIGNED AND EXECUTED.
- 1612 NEW LODGE, WINDSOR FOREST-THE GRAND STAIRCASE.
- 1613 NEW LODGE, WINDSOR FOREST-EXTERIOR VIEW.
- 1614 FARMING WOODS HALL, NORTHAMPTONSHIRE-THE DINING HALL,

FERREY, B.

- 1615 WYNNSTAY-EXTERIOR VIEW.
- 1616 RESTORATION OF BISHOP'S PALACE, WELLS.
- 1617 VIEW OF BULSTRODE.

CHAMBERLAIN, J. H.

1618-21 Examples of Domestic "Gothic,"-Exterior Architecture.

WATERHOUSE, A.

- 1622 VIEW OF THE ROYAL INSURANCE COMPANY'S OFFICES, MANCHESTER.
- 1623 The Residence of W. G. Bateson, Esq., Allerton, Near Liverpool— North-east View.
- 1624 THE SAME-SOUTH-WEST VIEW.
- 1625 Perspective View of the Manchester Assize Courts,
- 1626 THE SAME-INTERIOR OF THE GREAT HALL.

CLARKE, J.

- 1627 INTERIOR OF ST. LUKE'S CHURCH, HEYWOOD, LANCASHIRE.
- 1628 BURLEY MANOR.
- 1629 GREAT MALVERN.
- 1630 NEW CHAPEL, HOUSE OF CHARITY, ROSE STREET, SOHO.
- 1631-2 DESIGNS FOR COUNTRY HOUSES.
- 1633 PROPOSED CHURCH AT POINT DE GALLE, CEYLON-EXTERIOR VIEW.
- 1634-9 SKETCHES OF CHURCHES-EXTERIORS AND INTERIORS.
- 1640 St. Luke's Church, Heywood-Exterior.
- 1641 INTERIOR OF THE PROPOSED CHURCH AT POINT DE GALLE.

SLATER, W.

1641A DOORWAY, SHERBORNE CHURCH.

COLLINS, H. H.

1642 A SELECTION FROM AN ARCHITECTURAL CENSUS:-

MARINE RESIDENCE AT SEAGROVE, DEVONSHIRE.

EXTERIOR AND INTERIOR OF THE SYNAGOGUE, BRYANSTONE STREET.

A MARINE RESIDENCE, GREAT YARMOUTH.

WAREHOUSES ERECTED IN AUSTRALIA.

EXTERIOR AND INTERIOR OF GREAT YARMOUTH ASSEMBLY ROOMS.

A VILLA AT HAWKHURST, KENT.

SHOP AND HOUSE, LOMBARD STREET, E.C.

LEWIS, T. H.

- 1643 STREET FRONTS IN LONDON.
- 1644 STAPLEHURST PLACE, KENT (ADDITION).
- 1645 PARK COTTAGES, KENT AND SURREY.
- 1646 THE WICK, RICHMOND (AS ALTERED).
- 1646A NEW WAREHOUSES IN THE BLACKFRIARS ROAD.

ORDISH & LE FEUVRE.

1647 Proposed High Level Railway Bridge over the Thames—below bridge.

BLAND, J. G.

- 1648 THE GOLD PEN MANUFACTORY, ERECTED IN BIRMINGHAM, FOR MR. WILEY
- 1649 THE WAREHOUSE, ERECTED IN BIRMINGHAM, FOR MR. J. TAYLOR.
- 1650 IRONMONGER'S SHOP, BIRMINGHAM.

ALLOM, T.

1651-2 DESIGNS FOR THE THAMES EMBANKMENT.

ALLOM, A.

- 1653 DESIGNS FOR A METROPOLITAN INSTITUTION OF FINE ARTS.
- 1654 METROPOLITAN SEA-WATER BATHS.
- 1655 ROMAN COURT.
- 1656 GREAT HALL FOR ARCHITECTURE AND SCULPTURE.

NEWTON, H. R.

1657 VIEW OF LONDON, FROM THE VICTORIA TOWER, WESTMINSTER; SHOWING A PROPOSITION FOR THE EMBANKMENT OF THE THAMES.

WIGLEY, G. J.

1658 DESIGN FOR A CHURCH AT CONSTANTINOPLE.

WIGLEY, G. J.

- 1659-60 Design for the Church of St. Peter and St. Paul, Cork.
- 1661 THE CHURCH OF THE SANTISSIMO REDENTORE, ROME,

WYATT, M. DIGBY.

- 1662 SKETCH FOR A GOTHIC INDIA OFFICE.
- 1663 CALCUTTA POST OFFICE-EXTERIOR.
- 1664 THE SAME-INTERIOR.
- 1665 MILITARY CHAPEL, WARLEY, ESSEX-INTERIOR.
- 1666 No. 96, Gracechurch Street, City.
- 1667 THE ITALIAN COURT AT THE CRYSTAL PALACE.
- 1668 SAN BENEDETTO, SUBIACO.
- 1669 STUDIES IN ITALY.
- 1670 STUDIES FOR METAL WORK.
- 1671 Mosaic Work Designs.
- 1672 VAULTS AND CEILINGS.
- 1673 THE QUEEN'S SCREEN AT THE CRYSTAL PALACE.
- 1674 India House Museum of Sculpture.
- 1675 INTERIOR OF THE GARRISON CHAPEL, WOOLWICH. (With T. H. WYATT.)
- 1676 THE POMPEIAN HOUSE AT THE CRYSTAL PALACE.
- 1677 GEOMETRICAL DESIGNS.
- 1678 PORTIONS OF THE PADDINGTON AND WINDSOR RAILWAY STATIONS.
- 1679 THE ARCH OF TITUS, ROME.
- 1680 THE CEILING OF THE SALA DI CAMBIO, PERUGIA.
- 1681 CHANCEL AND MEMORIAL WINDOW, NORTH MARSTON CHURCH, BUCKS.
- 1682 SAN LORENZO, NAPLES-INTERIOR.
- 1683 COED-Y-PANE CHURCH, MONMOUTHSHIRE-INTERIOR.
- 1684 PAVEMENT OF THE MANCHESTER ATHENEUM.
- 1685 THE GALLERY AT COMPTON WYNNIATTS.
- 1686 PORTABLE CHURCH, RANGOON.
- 1687 POMPEIAN DECORATIONS-ORIGINAL STUDIES.
- 1688 PULPIT AT PISTOIA. &C.
- 1689 THE MORNING ROOM, ASHRIDGE.

JONES, OWEN

- 1690 DECORATIONS AT CHRIST CHURCH, STREATHAM.
- 1691 DESIGN FOR THE EXHIBITION BUILDING, MANCHESTER.
- 1692 CRYSTAL PALACE, SYDENHAM.
- 1693 DESIGN FOR THE DECORATION OF THE GREAT EXHIBITION BUILDING, 1851.
- 1694-8 VIEWS OF THE PROPOSED "PALACE OF THE PEOPLE" AT MUSWELL HILL.
- 1699 Design for the Interior of the Manchester Exhibition, 1857.
- 1700 CEILING OF HANCOCK'S SHOW-ROOMS, BOND STREET.
- 1701 INTERIOR OF ST. JAMES'S HALL.
- 1702 CEILING OF ST. JAMES'S HALL.
- 1703 St. James's Hall, Piccapilly Front.
- 1704 LONDON CRYSTAL PALACE BAZAAR.
- 1705 DAIRY, FONTHILL.
- 1706 LONDON CRYSTAL PALACE-FAÇADE.
- 1707 GARDEN FRONT-3, KENSINGTON PALACE GARDENS.
- 1708 OSLER'S, OXFORD STREET—FACADE.

JONES, OWEN.

1709 CAFÉ-DESIGNED FOR THE PARK AT SYDENHAM.

EDMESTON. J.

- 1715 CLOCK TOWER, GEELONG, VICTORIA.
- 1716 THE GALLERIES OF THE ARCHITECTURAL EXHIBITION, CONDUIT STREET, W., WITH A DESIGN FOR THEIR DECORATION.
- 1717 PHOTOGRAPH OF THE PORCH, KNIGHT'S HILL, NORWOOD.
- 1718 GROUND FLOOR, 114, PICCADILLY.
- 1719 TOMB AT HIGHGATE CEMETERY.
- 1720 HOUSE IN GRESHAM STREET, CITY.

HARDWICK, P. C.

1721 SKETCHES OF BUILDINGS DESIGNED AND EXECUTED BETWEEN THE YEARS 1844 AND 1862.

WILLIAMS, H.

- 1722 Schools and Almshouses of the Drapers' Company, at Tottenham, Middlesex.
- 1723—4 HOWELL'S SCHOOLS FOR ORPHAN GIRLS, ERECTED BY THE DRAPERS' COMPANY, AT LLANDAFF, S. WALES, AND DENBIGH, N. WALES.

HICKES & ISAAC.

- 1725 THE BATH MARKETS.
- 1726 CHAPELS AND BUILDINGS OF WALCOT CEMETERY, BATH.
- 1727 THE BATH MARKETS.
- 1728 THE BATH MARKETS.

LAMB, E. B.

- 1729 THE BALL-ROOM AND CONSERVATORY AT MONTREAL, SEVENOAKS.
- 1730 TOWN HALL AND ASSEMBLY ROOMS, BERKHAMPSTEAD.
- 1731 ALDWORK HALL, NEAR YORK.
- 1732 ALTERATIONS AND ADDITIONS AT NUN APPLETON, TADCASTER.

BRANDON, D.

- 1733 BLACKMORE PARK, WORCESTERSHIRE.
- 1734 HEMSTED HOUSE, KENT.
- 1735 THE NEW ENTRANCE AND ALTERATIONS AT ALTON TOWERS.
- 1736 HEMSTED HOUSE, KENT-GARDEN FRONT.
- 1737 COLESBORNE HOUSE, GLOUCESTERSHIRE.
- 1738 TAVERHAM HALL, NORFOLK.

GIBSON, J.

- 1739 BODELWYDDAN CHURCH, ST. ASAPH-EXTERIOR.
- 1740 THE SAME-INTERIOR.

(Erected for the Dowager Lady Willoughby de Broke.)

- 1741 IMPERIAL INSURANCE OFFICES, LONDON.
- 1742 WOODCOTE, WARWICK, THE SEAT OF H. C. WISE, ESQ.
- 1743 NATIONAL BANK OF SCOTLAND, GLASGOW.
- 1744 HOUSE FOR F. R. PICKERSGILL, ESQ., R.A., HIGHGATE.

ROUMIEU, R. L.

- 1745 THE PRINCIPAL STAIRCASE, FRANKS, KENT.
- 1746 French Protestant Church proposed to be erected at Versailles.

HAYWARD, C. F.

- 1747 A DESIGN FOR BUILDINGS TO BE ERECTED ON THE NEW THAMES EMBANKMENT.
- 1748 THE SAME-BLOCK PLAN.
- 1749 A DESIGN. FOR THE PARK FAÇADE OF THE FOREIGN MINISTER'S RESIDENCE IN THE NEW GOVERNMENT OFFICES, WESTMINSTER.
- 1750 St. Mary's-at-the-Walls, Colchester.
- 1751 SKETCHES OF A DESIGN FOR THE VAUGHAN LIBRARY, HARROW.
- 1752 St. Peter's Church, Colchester-Proposed Restorations.
- 1753 THE INTERIOR OF ST. ANDREW'S CHURCH, HAVERSTOCK HILL.
 " A DESIGN FOR A VENETIAN PALACE.

GILES, J.

1754 VILLA ERECTED IN WIMBLEDON PARK FOR J. REEVE, ESQ.

CHANCELLOR, F.

1755 ARCHITECTURAL CENSUS OF CHELMSFORD. (Being Views of Buildings erected since 1851.)

SEARLE, C. G.

1756 BUILDINGS DESIGNED AND EXECUTED.

BOWMAN, H.

1757 VOLUNTEERS' DRILL GROUND AND ARMOURY, STOCKPORT, CHESHIRE.

BOOTH, L.

1758 A DRINKING FOUNTAIN, AND PILLAR FOR A MARINE BAROMETER, ERECTED AT SOUTHPORT, LANCASHIRE.

CLARKE, G. S.

- 1759 COWLEY MANOR.
- 1760 COWLEY MANOR-ITALIAN GARDEN, AND WATER-WORKS.
- 1761 THE ASYLUM FOR SAILORS' ORPHANS, SNARESBROOK, ESSEX,
- 1762 PRINTING-HOUSE, ST. JOHN STREET.
- 1763 THE BLIND ASYLUM, BRIGHTON.
- 1764 A WAREHOUSE, WOOD STREET, CITY.
- 1765 TURKISH BATHS, JERMYN STREET, ST. JAMES'S.

ROSS, J.

1766 PRIZE DESIGN FOR AGRICULTURAL COTTAGES BUILT AND EXHIBITED BY THE ROYAL AGRICULTURAL SOCIETY, AT THEIR MEETING, 1861.

RICHARDSON, C. J.

1767 View of Houses in Prince Albert's Road, built for James Whatman, Esq.

GODWIN, G.

- 1768 SOUTH PORCH, ST. MARY REDCLIFFE, BRISTOL,-AS RESTORED.
- 1769 WALLS COURT FARM, NEAR BRISTOL.

WYATT, T. H.

- 1770 VIEWS IN WIMBORNE MINSTER,-AS RESTORED.
- 1771 GARRISON CHAPEL, WOOLWICH.
- 1772 VIEWS OF MANSIONS.
- 1773 Mansion at Broadford, Kent.

TARRING, J.

1774 THE TRINITY PRESBYTERIAN CHURCH, CORK.

WYATT, T. H.

- 1775 PROPOSED ADDITION TO BANQUETING HALL, WHITEHALL.
- 1776 ORCHARDLEIGH PARK, SOMERSETSHIRE.
- 1777 St. Katharine's Church, Savernake Forest, Wilts.
- 1778 CARLETT PARK.

GRAY, C.

1779-88 DESIGNS FOR STREET ARCHITECTURE.

HABERSHON, W. G. & PITE.

- 1789 PHILOLOGICAL SCHOOLS, MARYLEBONE ROAD.
- 1790 BEDWELL HOUSE, HERTS.
- 1791 BYRAM PARK TERRACE, YORKSHIRE.
- 1792 BELVEDERE CHURCH, ERITH, KENT.
- 1793 CLAPHAM PRESBYTERIAN CHURCH,
- 1794 DUNCRUB CASTLE, PERTHSHIRE, N.B.
- 1795 WARTER PRIORY TERRACES.
- 1796 FREE CHURCH MANSE, DUNNING, N.B.
- 1797 Myddelton Schools, Barnard Castle, Yorkshire.
- 1798 WESTBOURNE GROVE TERRACE CHURCH.
- 1799 HALF TIMBER MANSION, NEAR WARRINGTON.
- 1800 ASSEMBLY ROOMS, NEWPORT, MONMOUTH.

MORGAN, G.

- 1801 BARRACKS (FOR THE GUARDS) NOW BEING ERECTED AT CHELSEA.
- 1802 DESIGN FOR THE JEWS' HOSPITAL, LONDON.
- 1803 DESIGNS FOR A PUBLIC BUILDING.

WILSON & NICHOLL.

1804 CHAPEL OF ST. PATRICK, LOW LEYTON, ESSEX.

CLARKE, G. R.

1805 CHANCEL OF THE CHURCH OF ST. JAMES, STAUNTON, WORCESTERSHIRE.

POLLEN, G, H.

1806 SKETCH OF A BUILDING TO BE ERECTED AT CHRIST CHURCH, OXFORD.

STREET, G. E.

- 1807 CHURCH AT BOURNEMOUTH, HANTS.
- 1808 PROPOSED CHURCH OF ST. DIONIS, LONDON.
- 1809-10 CHURCH AT COWLEY, NEAR OXFORD.
- 1811 INTERIOR OF THE CHURCH AT BOURNEMOUTH, HANTS.
- 1812 CHURCH OF St. James the Less, Garden Street, Westminster.
- 1813-14 CHURCH OF ST. PHILIP AND ST. JAMES, OXFORD.
- 1815 CHURCH OF ST. JAMES THE LESS, GARDEN STREET, WESTMINSTER.
- 1816 SECOND PRIZE DESIGN FOR THE CATHEDRAL AT CONSTANTINOPLE.
- 1817 SCHOOL-ROOM AND CHAPEL AT UPPINGHAM.
- 1818-19 SECOND PRIZE DESIGN FOR THE CATHEDRAL AT CONSTANTINOPLE,

INMAN, W. S.

1820 THE HALL OF KING'S COLLEGE, CAMBRIDGE. (PART OF A DESIGN SELECTED, IN THE PUBLIC COMPETITION OF 1822, FOR COMPLETING THE COLLEGE FOUNDED BY KING HENRY THE SIXTH.)

BURGES, W.

- 1821 GARDE-ROBE, GAYHURST.
- 1822 Designs for Jewellery.

CLUTTON & BURGES.

1823 PHOTOGRAPHS OF THE SUCCESSFUL DESIGN FOR LILLE CATHEDRAL.

BURGES, W,

- 1824 BIRD'S-EYE VIEW OF A MEDIÆVAL TOWN.
- 1825 MEMORIAL CHURCH, CONSTANTINOPLE—EXTERIOR VIEW.
- 1826 THE SAME-INTERIOR VIEW.
- 1827 DESIGN FOR A FOUNTAIN.
- 1828 WALTHAM ABBEY-NEW EAST END.

CARPENTER, R. C.

- 1829 St. Paul's Church, Brighton.
 - ,, St. Mary Magdalen, Munster Square, London.
 - " THE LADY CHAPEL, ST. PATRICK'S CATHEDRAL, DUBLIN.
- 1830 THE CHAPEL, HURSTPIERPOINT COLLEGE, SUSSEX.
- 1831 THE GARDEN-FRONT OF BEDGEBURY PARK HOUSE.

CARPENTER, R. C. & SLATER, W.

1832-3 LANCING COLLEGE, SUSSEX.

SLATER, W.

- 1834 BURNTISLAND CHURCH, N.B.
- 1835 SHERBORNE ABBEY-INTERIOR OF THE CHOIR (AS RESTORED).
- 1836 INTERIOR OF BURNTISLAND CHURCH, N.B.
- 1837 KILMORE CATHEDRAL-EXTERIOR VIEW.
- 1838 HONOLULU CATHEDRAL, SANDWICH ISLES.
- 1839 MORTUARY CHAPEL OF THE DIGBYS, SHERBORNE, DORSET.
- 1840 LIMERICK CATHEDRAL-INTERIOR VIEW.
- 1840A DESIGNS FOR MONUMENTS, PULPITS, STALLS, &c.

BARNETT, J.

- 1841 CEMETERY CHURCH, FINCHLEY.
- 1842 Interior 17 & 18, Cornhill.
- 1843 St. Stephen's Church, South Lambeth.
- 1844 CEMETERY CHAPEL, FINCHLEY.
- 1845 A HOUSE IN CORNHILL.
- 1846 WEXHAM LODGE.
- 1847 BANGOR COLLEGE.
- 1848 SCHOOLS AT CATERHAM.

WILSON, J.

- 1849 TRINITY CHAPEL, LIVERPOOL.
 - " ALL SAINTS' CHURCH, WHITLEY, YORKSHIRE.
 - " NEW SCHOOLS LONG ASHTON, NEAR BRISTOL.
 - " St. John's Schools, Heaton Mersey, Near Manchester.
 - 1850 BATH AND LANDSDOWNE COLLEGE, BATH.
 - 1851 THE CONGREGATIONAL CHURCH, CAMBERWELL.

JAMES, J.

1852 View of Spring Hill College, Near Birmingham.

ROBERTS. E.

1853 PLANS AND VIEWS OF CHRIST COLLEGE, FINCHLEY, ERECTED IN 1861.

BRANDON, R.

- 1854 ST PETER'S CHURCH, WESTMINSTER.
- 1855 VIEW OF DATCHET CHURCH, BUCKS.
- 1856 VIEW OF ST. PETER'S CHURCH, WESTMINSTER-INTERIOR.

ROBINS, E. C.

1857 DESIGN FOR THE ORNAMENTATION OF LAMBETH BRIDGE.

LLOYD & UNDERWOOD.

1858 DESIGN FOR A VOLUNTEER CLUB-HOUSE.

FRANCIS, F. & H.

- 1859 St. Mary's Church, Kilburn.
- 1860 ALMSHOUSES AND SCHOOLS, ERECTED FOR THE RIGHT HON. L. SULLIVAN.
- 1861 THE CONSUMPTION HOSPITAL, BROMPTON.
- 1862 WARRINGTON CHURCH, LANCASHIRE.

GOLDIE, G.

- 1863 INTERIOR OF ST. MARY'S CHURCH, LANARK.
- 1864 DESIGN FOR THE CHURCH OF ST. PETER AND ST. PAUL, BERNE, SWITZERLAND
- 1865 St. Patrick's Church, Bandon, Ireland.
- 1866 St. Peter's Church, Phibsboro', Dublin.
- 1867 Choir of St. Vincent's Church, Cork.
- 1868 ST PETER'S, DUBLIN.
- 1869 CHOIR, ST. JOHN'S, SALFORD.

N.E. [TRANSEPT] GALLERY, EXHIBITION ROAD.

ORDISH & LE FEUVRE.

1870 DRAWING OF THE CRYSTAL PALACE NOW BEING ERECTED AT AMSTERDAM.

NICHOLLS & BOWYER.

1871 PERSPECTIVE VIEW OF THE WEDGWOOD MEMORIAL INSTITUTE, BURSLEM.

NESFIELD, W. E.

- 1872 SKETCHES FROM FRANCE.
- 1873 Interior of the Great Hall about to be erected at Combe Abbey, near Coventry.

SIR T. DEANE, SON, & WOODWARD.

1874 St. Mary's, Tuam.

GOMPERTZ, F. J.

1875 A CATHEDRAL OF THE THIRTEENTH CENTURY.

IRVINE, J. T.

1876-8 ARCHITECTURAL AND DECORATIVE DESIGNS.

NICHOLL, S. J.

1879-81 STUDIES OF ECCLESIASTICAL ARCHITECTURE.

MYLNE, R. W.

1882 DESIGN FOR A STONE BRIDGE, BLACKFRIARS.

WHICHCORD, J.

1883 A COUNTRY MANSION.

PRICHARD & SEDDON.

1884-1909 A SERIES OF PHOTOGRAPHS FROM BUILDINGS AND DESIGNS.

WILLIAMS, J.

1910 PHOTOGRAPH OF AN ALTAR-PIECE.

ROBERTS. H.

- 1911 Model Lodging-houses for the Labouring Classes.
- 1912 THE GREAT BANQUETING ROOM, FISHMONGERS' HALL.

CHRISTOPHER, J. T.

1913 R. A. PRIZE DRAWINGS OF BOW CHURCH, LONDON.

FALKENER, E.

- 1914 POMPEIAN STUDIES: THE ATRIUM OF THE ROMANS.
- 1915 THE HYPÆTHRON OF THE PARTHENON, ATHENS, WITH THE COLOSSAL STATUE OF MINERVA, BY PHIDIAS.
- 1916 INTERIOR OF THE MOSQUE AT BALLAT, ASIA MINOR.
- 1917 EPHESUS: A RESTORATION OF THE CITY FROM PLANS AND MEASUREMENTS TAKEN ON THE SPOT.
- 1918 Interior of an Asiatic Greek Theatre.
- 1919 POMPEIAN STUDIES: THE MARITIME VILLA.

COCKERELL, F. P.

- 1920 POMPEH-"AN ACTOR AT HOME."
- 1921 BALE-"DOMUS LETA, UXOR OPTIMA."
- 1922 ART IN DEVOTION.

COCKERELL, C. R.

- 1923 RESTORATION OF THE FORUM, ROME.
- 1924 THE THEATRE, POMPEH; RESTORED FROM MEASUREMENTS AND DELINEATIONS MADE ON THE SPOT.

TITE, W.

1925 WORKS AND DESIGNS OF INIGO JONES.

RICHARDSON, W.

- 1926 TYNEMOUTH PRIORY.
- 1927 RIVAULX ABBEY, YORKSHIRE.
- 1928 OLD HALL, FOUNTAINS ABBEY, YORKSHIRE.

DOBSON & KYLE.

- 1929 NEW BUILDINGS, NEWCASTLE-ON-TYNE.
 - VIEWS OF CORNHILL AND QUEEN STREET.

CLARKE, J.

1930 A COUNTRY HOUSE.

TEULON, W. M.

- 1931 NATIONAL SCHOOLS, DYNEVOR CASTLE, CARMARTHENSHIRE.
- 1932 A ROOM IN HENBURY HOUSE, DORSET.
- 1933 PLAN OF A MORNING ROOM.

BARRY, SIR C.

- 1934 Entrance Front of Bridgwater House.
- 1935 DESIGN FOR THE CONCENTRATION OF NEW GOVERNMENT OFFICES.
- 1936 SKETCHES IN THE EAST.
- 1937 PROPOSED GOVERNMENT OFFICES.
- 1938 PLAN OF IMPROVEMENTS CONNECTED WITH THE NEW PALACE; GOVERNMENT OFFICES; AND THAMES EMBANKMENT, WESTMINSTER.
- 1939. HIGHCLERE CASTLE, HANTS.
- 1940 THE RIVER FAÇADE OF THE NEW PALACE, WESTMINSTER.
- 1941-2 ORIGINAL SKETCHES MADE IN THE EAST, A.D. 1818-19.

(Contributed by the Executors.)

POCOCK, W. W.

- 1943 Interior View of the Metropolitan Tabernacle, erected for the Rev C. H. Spurgeon.
- 1944 THE SAME-EXTERIOR VIEW.

RICHARDSON, C. J.

1945 A GROUP OF ELIZABETHAN VILLAS.

GUILLAUME, G. H.

1946 NETLEY ABBEY.

BOULNOIS, W. A.

1947-8 A RESIDENCE, ERECTED AT GOTHENBOURG (SWEDEN), FOR OSCAR DICKSON, ESQ.

MASTERS, H.

1949 DESIGN FOR A PUBLIC HALL FOR THE CITY OF BRISTOL.

APPLETON, E.

- 1950 INTERIOR OF THE NEW CHURCH, TORQUAY.
- 1951 FREEMASONS' HALL, TORQUAY.
- 1952 INTERIOR OF THE CONGREGATIONAL CHAPEL, PLYMOUTH.
- 1953 DESIGN FOR A CHURCH AT TORQUAY.
- 1954 DESIGN FOR THE CONGREGATIONAL CHAPEL AT PLYMOUTH.
- 1955 DESIGN FOR A CHURCH AT EDINBURGH.

ROBINSON, G. T.

- 1956 EXTERIOR OF THE CHURCH OF ST. LUKE, BLAKENHALL, WOLVERHAMPTON.
 .. THE SAME—INTÉRIOR.
- 1957 RURAL SCHOOLS ERECTED IN WARWICKSHIRE.

HELLYER, T.

1958-60 THE LIBRARY, DRAWING-ROOM, AND DINING-ROOM, AT APLEY TOWER, RYDE, ISLE OF WIGHT.

HILL, W.

1961-2 WESTWOOD VILLA, NEAR LEEDS.

WILCOX, W. T.

1963 DESIGN FOR A PREPARATORY COLLEGE.

ASHPITEL, A.

- 1964 Side of a Room in the House of the Quæstor, Pompeii, by Morelli.
- 1965 DESIGN FOR A WATER ENTRANCE (GOLD MEDAL DRAWING), BY THE LATE E. GIFFARD.

ASHPITEL, A.

- 1966 ROME AS IT IS.
- 1967 ROME IN ITS GLORY. RESTORATION OF THE FORUM; FROM THE TOP OF THE PALATINE MOUNT.
- 1968 TRIUMPHAL BRIDGE FOR BLACKFRIARS.
- 1969-72 Proposed Restorations at St. Margaret's, Westminster.

GARLING, H. B.

1973 Suggestions for Completing the Façade of the Exhibition Building.

TREHEARNE, W. J.

1974 THE HALL AT MUDIE'S LIBRARY.

ROBINSON, J.

1975 A DESIGN FOR COURTS OF JUSTICE, TO WHICH THE TRAVELLING STUDENTSHIP IN ARCHITECTURE OF THE ROYAL ACADEMY WAS AWARDED, 1861.

DONALDSON, T. L.

- 1976 VIEW OF A TEMPLE TO VICTORY, ACCORDING TO THE USAGES OF THE ANCIENTS.
- 1977 VIEW OF A DESIGN FOR HALLYBURTON, CUPAR ANGUS, N.B.
- 1978 STUDY FOR THE PROPOSED BRITISH CONSULATE BUILDINGS AT ALEXANDRIA, EGYPT.

FRIPP, S. C. 1979—80 A MEMORIAL DESIGN.

- 1981 A DESIGN FOR THE LAW COURTS, MANCHESTER.
- 1982 THE SAME—PERSPECTIVE VIEW.

CORSON, W. R.

- 1983 LILLESDEN, KENT-ERECTED FOR E. LOYD, JUN. Esq.
- 1984 AUCHENCAIRN, KIRKCUDBRIGHT, N.B.—ERECTED FOR IVIE MACKIE, Esq.
- 1985 CASTLESTEAD, YORKSHIRE—ERECTED FOR G. METCALFE, Esq.
- 1986 NORTHWOOD, MANCHESTER-ERECTED FOR T. FAIRBAIRN, ESQ.

TAYLOR, J. Jun.

1987-90 VIEWS OF VILLAS.

FRANCIS, F. & H.

1991 THE NATIONAL DISCOUNT COMPANY'S OFFICES, CORNHILL.

MASTERS, H.

1992 DESIGNS SUBMITTED IN COMPETITION FOR NOTTINGHAM GRAMMAR SCHOOL.

I'ANSON, E.

- 1993 A GROUP OF BUILDINGS IN THE CITY OF LONDON.
- 1994 THE CORN-EXCHANGE CHAMBERS, SEETHING LANE.
- 1995 THE INTERIOR OF MERCHANT TAYLORS' HALL, THREADNEEDLE STREET.

WORTHINGTON, T.

- 1996 DESIGN FOR THE MANCHESTER ASSIZE COURTS.
- 1997 BATHS AND WASH-HOUSES BUILT IN MANCHESTER AND THE NEIGHBOURHOOD.

TRUEFITT, G.

1998 DESIGNS AND DRAWINGS OF WORKS EXECUTED IN ENGLAND AND WALES.

DOBSON, J.

- 1999 SOUTH-WEST VIEW OF LAMBTON CASTLE, DURHAM.
- 2000 INTERIOR OF THE CENTRAL RAILWAY STATION, NEWCASTLE-ON-TYNE,

DEASON, J.

2001 Drawings of Ecclesiastical and other Buildings recently erected in England.

SPIERS, R. P.

- 2002—3 An Observatory—Subject of competition at the Ecole des Beaux Arts. Paris.
- 2004 DESIGN FOR A HOUSE FOR FOUR BROTHERS.

BROMLEY, SIR W. M.

2005 DESIGNS FOR PUBLIC OFFICES FROM CHARING-CROSS TO THE HOUSES OF PARLIAMENT.

JONES, H.

- 2006 BRITISH AND IRISH MAGNETIC TELEGRAPH COMPANY'S OFFICE.
- 2007 SOVEREIGN LIFE ASSURANCE OFFICE.
- 2008 CARDIFF TOWN HALL.

CORSON, G.

- 2009 NORTH-WEST VIEW OF FOXHILL, NEAR LEEDS.
- 2010 THE SAME-SOUTH-EAST VIEW.
- 2011 WAREHOUSES, WELLINGTON STREET, LEEDS.
- 2012 A WAREHOUSE, MANCHESTER.

DOBSON, W. D.

2013-14 DESIGNS FOR ARCHITECTURAL CARVINGS.

WHITE, G.

- 2015 PERSPECTIVE OF CHURCH, COVENTRY.
- 2016 GABLE-END, S. GUDULE, BRUSSELS.
- 2017 RESTORATION OF THE LADY CHAPEL, ST. GEORGE'S CATHEDRAL, SOUTHWARK.

THOMSON, A. & G.

- 2018-26 DESIGNS FOR BUILDINGS OF VARIOUS KINDS.
- 2027 PHOTOGRAPHIC VIEW OF ST. VINCENT STREET CHURCH, GLASGOW.
- 2028 PHOTOGRAPHIC VIEW OF CALEDONIA ROAD CHURCH, GLASGOW.
- 2029 PHOTOGRAPHIC VIEW OF A SUBURBAN VILLA.

DOUGLAS, C. & STEVENSON.

2030 AUCHENHEGLISH HOUSE, LOCH LOMOND.

SALMON, J.

- 2031 THE OLD ABBEY CHURCH, PAISLEY.
- 2032 THE ABBEY CHURCH, PAISLEY (RESTORED).

LESSELS, J.

2033 DESIGN FOR THE MANSION HOUSE, SPEDDOCH, DUMFRIESSHIRE.

MATHESON, R.

2034 PERSPECTIVE VIEW OF THE NEW GENERAL POST-OFFICE AT EDINBURGH.

PLAYFAIR, W. H.

2034A DESIGN FOR A MONUMENT.

MILNE, R. W.

2035 THE CROWN-STEEPLE OF KING'S COLLEGE, ACERDEEN.

MILNE, R. W.

- 2036 THE CROWN-STEEPLE OF ST. MICHAEL'S, LINLITHGOW.
- 2037 THE CROWN-STEEPLE OF ST. GILES'S, EDINBURGH.

HAY, W. H.

2038 DESIGN FOR COMPLETING THE NATIONAL MONUMENT IN EDINBURGH.

LOW, D. PATON.

2039 COSMICAL DEVELOPMENT OF ARCHITECTURE—CLASSIC versus GOTHIC. (Contributed by Haig and Low.)

COUSIN, D.

2040 THE SAVINGS BANK AND FREE CHURCH OFFICES, EDINBURGH.

BRYCE, D. Jun.

- 2041 THE MAUSOLEUM AT HAMILTON PALACE, LANARKSHIRE.
- 2042 NORTH-WEST VIEW OF KINNAIRD CASTLE, FORFARSHIRE,
- 2043 NORTH FRONT OF CRAIGENAR, RENFREWSHIRE.
- 2044 ENTRANCE FRONT OF PANMURE HOUSE, FORFARSHIRE.
- 2045 NORTH-EAST VIEW OF GLEN, PEEBLESHIRE.

PILKINGTON, F. T.

2046 VIEW OF THE FREE CHURCH NOW BEING ERECTED IN EDINBURGH.

SALMON, J.

2047 ABBEY CHURCH, PAISLEY-GEOMETRICAL ELEVATION OF THE WEST FRONT.

BURNET, J. .

2018 ELGIN PLACE CHAPEL, GLASGOW.

HONEYMAN, J.

2019, 2052 DESIGN FOR THE HOUSES OF PARLIAMENT, SYDNEY.

RHIND, D.

2050 THE COMMERCIAL BANK OF SCOTLAND, EDINBURGH.

THOMSON, J.

2051 THE NEW GLASGOW COLLEGE (AS DESIGNED BY THE LATE JOHN BAIRD).

BURNET, J.

- 2053 SOUTH-EAST VIEW, NEWFIELD, AYRSHIRE.
- 2054 SEAMEN'S CHAPEL, GLASGOW.

DOUGLAS, C. & STEYENSON.

2055 KELVINSIDE CHURCH, GLASGOW.

GOWANS, J.

- 2056 Drawings of Model Houses for Tradesmen, as built in Edinburgh.
 - " Drawings of Labourers' Model Cottages, as built at Redhall, near Edinburgh, and Gowan Bank, Linlithgowshire.
 - " Perspectives, Elevations, and Interiors of Rockville, Edinburgh.

PEDDIE & KINNEAR.

- 2057 NORTH ENTRANCE TO COCKBURN STREET, EDINBURGH.
- 2058 INTERIOR OF THE ROYAL BANK OF SCOTLAND, EDINBURGH.

RHIND, D.

2059 THE COMMERCIAL BANK OF SCOTLAND, GLASGOW.

HONEYMAN, J. Jun.

2060 FREE CHURCH, GREENOCK.

DOUGLAS, C. & STEVENSON.

2061 MACDONALD TESTIMONIAL CHURCH, GLASGOW.

2062 TRINITY PRESBYTERIAN CHURCH, HAMPSTEAD.

2063 CAMPSIE FREE CHURCH, GLASGOW.

2064-5 BRIGGATE CHURCH, GLASGOW.

2066 BROOMIELAW FREE CHURCH, GLASGOW.

PLAYFAIR, W. II.

2066A DESIGN FOR A COUNTRY HOUSE.

COUSIN, D.

2067 Class-room for Teaching the Theory of Music,—in connection with the University of Edinburgh.

BRYCE, D. Jun.

2068 THE STAR HOTEL, EDINBURGH.

MASTERS, H.

2072 DESIGN FOR THE CLOCK TOWER, HEREFORD.

LIGHTLY, W.

2073 THE CHURCH OF ST. MARGARET, TATTERFORD.

2074 PARSONAGE HOUSE, REEDHAM.

2075 Interior of St. Andrew's Church, Thursford (restored).

WHITE, W.

2076 ALL SAINTS' CHURCH, NOTTING HILL,—ELEVATION OF OCTAGONAL STAGE OF STEEPLE, WITH SMALL SKETCHES.

2077 A GROUP OF PARSONAGES AND SCHOOLS.

2078 RENOVATIONS OF THE MEDIÆVAL CHAPEL (WITH ATTACHED PORTIONS OF THE HOUSE) AT BISHOP'S COURT, DEVON.

2079 PARISH CHURCH OF LYNDHURST (AS RE-BUILT).

2080 Woolston, Southampton,-New District Church.

REID, W.

2081 DESIGN FOR THE NATIONAL MONUMENT.

BENTLEY, J.

2082 STUDY FOR A CHANCEL.

FOWKE, CAPT.

2083 Interior of the Great Music Hall originally proposed for the International Exhibition, 1862.

LOCKWOOD, A. & MAWSON, W.

2084 HOLY TRINITY CHURCH, HULL.

2085 MILL AT SALTAIRE.

OLIVER, H.

2086 ARCHITECTURAL SKETCHES BY OLD MASTERS.

BURGES. W.

2087 DESIGNS FOR DRINKING FOUNTAINS,

PUGIN, E. W. & ASHLIN.

- 2088 CONVENT NOW BEING ERECTED NEAR HEREFORD.
- 2089 VIEW IN THE TRANSEPT OF THE CHURCH AT MAYNOOTH.
- 2090 St. Boniface's Roman Catholic Church, London.
- 2091 St. Dominic's Church, Washington, U.S.A.
- 2092 St. Patrick's Church, Maynooth.
- 2093 St. Patrick's New Church, Maynooth.
- 2094 St. Patrick's New Church, Maynooth.
- 2095 VIEW OF THE PROPOSED CHURCH AND MONASTERY OF ST. AUGUSTINE, JOHN STREET, DUBLIN.
- 2096 St. Patrick's Church, Maynooth.
- 2097 CATHEDRAL CHURCH OF ST. THOMAS, NORTHAMPTON.
- 2098 NEW EXHIBITION ROOM, ASCOT COLLEGE.
- 2099 St. Dominic's Church, Washington, U.S.A.

SCOTT, G. G.

2100 PHOTOGRAPHS, ILLUSTRATING THE DETAILS OF KELHAM HALL.

HALL, H.

2101 PAROCHIAL SCHOOLS AND OTHER BUILDINGS.

TEULON, W. M.

- 2102 WINTER GARDEN AT ENVILLE.
- 2103 FROGMORE, NEAR HEREFORD.
- 2104 Long Hull.
- 2105 West Broyle, Chichester.
- 2106 S.W. View of proposed Warehousemen and Clerks' Schools.

PAGE, T.

- 2107 Suspension Bridge, Chelsea.
- 2108 NEW WESTMINSTER BRIDGE.

HUNT & STEPHENSON.

2109, 10 Allsopp's Brewery.

CLUTTON, H.

- 2111 DESIGNS FOR CHURCHES.
- 2112 CHAPEL OF THE ROMAN CATHOLIC CHURCH, FARM STREET.
- 2113 ALTAR, CHAPEL OF THE ROMAN CATHOLIC CHURCH, FARM STREET.

RICHARDSON, C. G.

2114 A SUBURBAN ESTATE LAID OUT FOR BUILDING.

WILSON, F. R.

2115, 16 THE CHURCH OF ST. PETER AND ST. PAUL, BRENCKBURN PRIORY.

LAING, J. J.

2117 STUDY FROM PART OF ROUEN CATHEDRAL.

E 3

CLASS XXXVII.

ARCHITECTURE.

B.-MODELS.

N.E. GALLERY, EXHIBITION ROAD.

TITE, W.

2126 THE PORTICO (WESTERN FACADE) OF THE ROYAL EXCHANGE.

PROSSER, T.

2127 A RIFLE DRILL-SHED.

LOCKWOOD, H. F.

2128 SALTAIRE.

AMBUCHI, T.

2129 VERSAILLES.

THWAITE, C. N.

2130 THE CROSSLEY ORPHAN SCHOOLS, &c., HALIFAX.

LONG, C. A.

2131 A DRINKING FOUNTAIN ERECTED IN HIGH STREET, SHOREDITCH, LONDON.

SLIE, J.

2132 St. Paul's Cathedral, London.

HARRISON, W.

2133 THE ARCADES AND TERRACES IN THE ROYAL HORTICULTURAL GARDENS.
(DESIGNED BY S. SMIRKE, ESQ.)

SMITH, H.

2134 A CHIMNEY-PIECE—RENAISSANCE STYLE. (DESIGNED BY J. B. FERREY, Esq.)

THWAITE, C. N.

2135 BOWDEN CHURCH, NEAR MANCHESTER (AS RESTORED).

PAYNE, A.

2136 SALISBURY CATHEDRAL.

ANDREWS, E.

2137 CHICHESTER CROSS.

2138 WINDSOR CASTLE.

ROBINSON, J. B.

2139 GOTHIC MONUMENT ERECTED TO THE REV. J. G. PIKE, FOUNDER OF THE BAPTIST MISSIONARY SOCIETY.

WORRALL, H.

2140 BROADWAY CHURCH, WESTMINSTER.

ASHTON, W.

2141 EALING CHURCH, MIDDLESEX.

DARBISHIRE, H. A.

2142 ONE BLOCK OF DWELLINGS FOR THE INDUSTRIOUS POOR, ERECTED BY MISS BURDETT COUTTS, IN CHARLES STREET, HACKNEY ROAD, LONDON, N.E.

HUMPHRIS, R. T.

2143 GLOUCESTER CATHEDRAL.

GIBSON, J.

2144 BODELWYDDAN CHURCH, ST. ASAPH.

ANDERTON, J. H.

2145 LINCOLN CATHEDRAL.

NORBURY, J. Jun.

2146 THE ENGLISH CATHEDRALS. (In Cork. Scale, 25 ft. to 1 in.)

GOWANS, J.

2150 GROUP—THE SCIENCE AND PRACTICE OF ARCHITECTURE REWARDED.
(Exhibited in the Industrial Department.)

ENGRAVING

I This, of all the Fine Arts of design the most popular and the most generally diffused, appears to be at the same time that of which the technical processes are least familiar. It is, therefore, thought that a few words mainly on this point will be the most useful intro-

duction to the masterpieces of modern work here collected.

The three forms of Engraving which include almost the whole art employ respectively the surfaces of Wood, Stone, and Metal to give the impression. In the first, the ink is laid on projecting portions: in the second, on portions of plane surface chemically prepared to receive it: in the third, within hollows sunk below the surface, whence it is removed by wiping. In Wood Engraving what the artist cuts away, forms the light; what he leaves, the lines. In Lithography,—whether plain or in colours,—what he lays on with ink or chalk is repeated on the paper. It is on metal only that the lines he cuts in are reproduced by the printing-ink. This latter art is therefore Engraving in the strict sense, and the one which bears the name by custom. It is also by its nature capable of the greatest variety in style, and of the most powerful or the most delicate effects in execution. The texture of wood does not carry cuttings of the freedom and complexity possible in metal, and strokes cannot be laid over strokes to strengthen and gradate the effect. Nor can the surface lines of lithography in its different forms, drawn with ink or chalk, approach the united force and tenderness of the lines which may be sunk into the steel or the copper. Engraving on Metal thus holds the first rank, and may claim precedence in our brief notice.

Engraving on Metal thus holds the first rank, and may claim precedence in our brief notice.

If of the three principal forms of Engraving on Metal that in which the design is entirely expressed by Lines is the most powerful, durable, and difficult. Line Engraving is, therefore, confined to important works, or those executed with sufficient care to be capable of bearing complete reproduction. In its first form it was thus employed by Raphael's Engraver, Marc-Antonio Raimondi, to multiply his master's designs, and by the great German painter, Dürer, to publish his own. These early works aim exactly at the effect of fine and finished drawings: small in size, simple in handling, and never rendering either the texture of objects or the effects of sky and air in landscape,—they are, however, of unequalled grace and power in Form and Expression. As the Sixteenth century advanced and Painting degenerated, these qualities were lost from the companion Art: and before long Engraving took a new direction, attempting to reproduce not Drawings, but Pictures. This attempt required larger size, greater complexity and care in the set of the lines, more attention to the texture of objects and to landscape details;—above all, the preservation of the tone and light and shade of the original. Thus the modern style was gradually formed; aiming at translating Colours, whilst the old style facsimilarized Designs. To trace the development of this Art would be to sketch the progress of Oil Painting: it must suffice here to add that it was hardly before this century that Line Engraving, especially in France, fulfilled its object by reproducing the complete general effect of Pictures (so far as that effect does not essentially depend on Colour)—whether figure-scenes or landscapes.

fillined its object by reproducing the complete general factor of Trouties (so tar as that effect does not essentially depend on Colour)—whether figure-scenes or landscapes.

III The artists who probably contributed most to the final advance in Line Engraving are our countrymen, Strange, Sharp, and Woollett, who towards the middle of the Eighteenth century were among the first to take definitely successful steps in this larger manner. Strange is not always-faithful to the expression of his originals, but in a blended tenderness and brilliancy of effect he is yet unequalled, and to his invention is due that curious network of lines by which modern Engravers aim at representing every surface, however varied. The Charles I (after Vandyke), the Sleeping Child and Angel (Guido), are amongst Strange's masterpieces. Sharp's work has more severity and meaning: his John Hunter (Reynolds) is of the highest merit. Woollett's prints from Wilson and Claude exhibit the beginning of that Art which within fifty years became capable of rendering the infinite sweetness and magnificence of Turner. Line Engraving was then carried on and refined by Morghen of Rome and F, Müller in Germany. The Last Supper (da Vinci), the Transfiguration and Virgin with the Goldfinch (Raphael), the Aurora (Guido), by Morghen: the Madonna di San Sisto (Raphael) of Müller are amongst their best pieces. At the same period lived Longhi of Milan, whose engravings,—the Madonna of the Lake (da Vinci), the Magdalene (Correggio), above all the Marriage of the Virgin (Raphael) are, perhaps, the best master-

pieces of this art for truth and tenderness. Desnoyers in France produced works of more vigour and brilliancy, but less faithful and delicate. His *Belle Jardinière* and *Virgin of the Rocks* are rather spirited translations than reproductions of what Raphael and Learnard da Vinci painted. Amongst later Line Engravers, Garavaglia, Toschi, Jesi, in Italy: in France, Calamatta, Dupont, and Forster; in Germany, Mandel and Keller; with the English, C. Turner, Miller, Cooke, Willmore, Finden, the Heaths, Raimbach, and Burnet, deserve respectful enumeration.

Much as we owe to an art which has placed so much of beauty and nobleness within the world's reach, it must, however, be owned that Line Engraving rarely has succeeded in a complete conquest over its besetting sin, -the sacrifice of the sweet largeness and repose which mark all good Painting, to the display of mechanical desterity in the conduct of the lines. The single Line Engraver who appears to have given his style variety and vitality sufficient to render not only the design, but the very touch and manner of the original, is Schiavone of Venice. His two prints from Titian's Assumption and Entombment are almost alone in the art for painterlike qualities, and show the breadth, freedom, and tenders the contraction of the contraction

derness to which true feeling may carry it.

Y Those qualities, however, which Line Engraving so rarely shows, are in part supplied by the second great division of Metal Engraving: Mezzotint. In this art (invented about 1640, probably by the German Siegen and carried out by Rupert, nephew of Charles I.), the plate, in place of showing a polished surface, is first evenly roughened. This roughness which, by retaining the ink, would produce if untouched a square of absorbable states. Ints roughness which, by retaining the ink, would produce it untouched a square of absolute blackness on the paper,—the artist scrapes away and polishes, more or less in proportion to the depth of tint required. Where he most polishes the plate, the printer's hand, removing the ink, leaves the whitest space:—the darkest lines are often cut in with a graver. Could this be done always or often with success, Mezzotint,—uniting the breadth of Painting with the sharpness of Line Engraving,—would be the most perfect style. But except in a few instances,—perhaps most notably by Turner in the prints from his own design,—this frequently attempted coalition appears to have foiled skilful hands by its deep inherent

difficulty.

VI Mezzotint is one of those branches of art which for the last hundred years have Cousens in a mixed style are our most conspicuous recent masters: but even their excellent coulsels in a interest style are our most conspicuous recent masters: but even their excellent works do not appear to equal that great series, mainly from the paintings of Sir J. Reynolds, which was produced in the eighteenth century by S. Reynolds, M'Ardell, J. R. Smith, Watson, and others. Few of these prints fail in the fine artist-like qualities of breadth and transparency: some (the Guardian Angels, Virgin and Child, Collina are delightful examples) possess a charm and tenderness which will one day place them amongst the most

treasured treasures of art.

VII In the two forms of Line Engraving hitherto noticed, the incisions are mainly produced by tools. In the third, Etching, the lines are mainly produced by acids. These lines are sketched with a fine point through a very thin acid-resisting coat of wax, laid first over the copper or steel plate: the acid then cuts through the exposed surface to a depth regulated by its strength and the time allowed for its operation. Hence Etching, of all modes of Engraving, unites the greatest freedom with force; and as the process is not all modes of Engraving, unites the greatest freedom with force; and as the precess is not essentially different from that of Drawing, it has been followed by many Painters. Etchings have thus a value essentially their own: they are the actual work of the original designer, free from the coldness or errors of translation through another hand. Every European nation in turn has been successful in this art. The etchings of the School of Overbeck in Germany, of Goya in Spain, Pinelli in Italy, are more or less known and appreciated. But in our own days the brilliancy of the French and the delicacy of English artists have carried the method to an excellence which, except by Rembrandt of old, has never been equalled. Nor has even he surpassed the spirit, variety, and picturesqueness of Cruikshank,—since Hogarth, our greatest Humourist in Etching.

VIII Of the many forms of what from the Stree any level at first as the also the

VIII Of the many forms of what, from the Stone employed at first as the plate, has VIII Of the many forms of what, from the Stone employed at mrs as the piate, has been called Lithography, detailed notice will not be appropriate here, as the processes belong more to mechanical agency than to pure art. In all, the principle is the same: a drawing on a flat surface receives the ink, whether of uniform or varied tints; which by chemical means is kept from adhesion to the unfouched portion of the surface. The rapid progress of this, the most easy and inexpensive of all modes of Engraving, during the forty years since its invention, especially in the reproduction of coloured designs (Chromotint) has been of service, where brightness of effect and absolute finish of drawing are not required. But until more keenness can be given to the lines, more depth to the shadows, more transparency to the general texture, the art will not take an equal place with Metal or Wood

Engraving.

IX The Woodcut was the earliest method by which designs were reproduced, and has a ong and curious history before the eighteenth century. By that time it had so greatly declined as hardly to rank amongst Fine Arts. From this state Wood Engraving was raised at once to excellence by the almost unaided skill of Bewick of Northumberland (1753—1817). It was, perhaps, happy that a man so gifted should have found the field empty and have been thus able to begin the art anew. The older woodcuts had rarely attempted 104 more than to reproduce drawings. Bewick added an effectiveness in light and shade, a delicacy and variety to his work which gave woodcuts henceforth an independent existence in pictorial expression. This great change,—one of the most decided in the history of art,—he effected by his unusual good sense, truth to nature, and tenderness in feeling. His mode of engraving was to bring out the design, where possible, by white lines laid on black: to build, as it were, from darkness upwards to light. He thus followed, it will be readily seen, the natural treatment or law of his material: for the lines cut into the woodcut form the whites, as those cut by the line-engraver form the darks, of the impression: and the proper direction of each art is indicated by this difference. Bewick's other gifts are shown in the exquisite simplicity, truth, and invention of his well-known woodcuts. These cannot be too carefully studied: they have a directness in reaching their point, a breadth and largeness in style exactly analogous to the qualities of Velasquez. So little are perfection and greatness in Art dependent on size or material.

If Bewick's peculiar excellence has not been since equalled, Wood Engraving has been both in France and England carried of late to a wonderful height in finish and brilliancy. The aim has, perhaps, lain too decidedly in this direction, as if in competition with etching:
—a vain struggle, which risks loss in the natural treatment and natural effects of the woodcut, already indicated. By a return within the strict limits fixed by the material, by moderation and study from nature, the admirable skill which a multitude of artists have attained will, no doubt, be able to bring Wood Engraving before long to further perfection. The excellent series of Parables here exhibited appears one instance among several of the

truer manner.

F. T. P.

BRITISH DIVISION.

CLASS XL.

ETCHINGS AND ENGRAVINGS.

A.-DECEASED ENGRAVERS.

N.E. GALLERY, EXHIBITION ROAD.

I.—ETCHINGS. MORTIMER. J. H.

				210101	. 11414	•	,				
22	01	SHIPWRECK .		•	•		MORTIME	R.		C	'olnaghi & Co.
	,,	SCENE FROM THE T	EMPEST				Ditto				Ditto
					ARRY	, -					
22	202	JUPITER AND JUNO	on Mor	UNT IDA	١.		BARRY				Ditto
22	203	ORPHEUS INSTRUCT	ING THE	E SAVAC	ES		Ditto				Ditto
				~ ~~~							
				SCHIA			,				
22	204	THE CANTERBURY	Pilgri	MAGE	•	•	STOTHAR	D.		H.	Graves & Co.
				gmo	THA	חס	m				
00	205	Transmin i mrosva mo T	Democario						717	11 0	(E
24	205	ILLUSTRATIONS TO I	AITSON	ANCIE	NT SUI	NGS	—STOTHAL	ab .	· W	. H. C	arpenter, Esq.
				WIL	KIE,	SI	R.D.				
25	206	Two Etchings .			,					Duke	of Buccleuch.
	207	FIVE ETCHINGS .			·		Ditto				•
2	502	EIVE HIGHINGS .		•	•	•	Dillo	•		• •	Dillo
				H	IILLS	5, F	J.				
2	208	Two Etchings .				΄.	HILLS		,		Mrs. Garle.
2	209	Two Etchings .					Ditto				Ditto
				G1	EDDE	ES,	A.				
2	210	PORTRAIT OF HIS I	MOTHER				GEDDES		. W	. H. C	Carpenter, Esq.
	99	SIR W. ALLAN .					Ditto				Ditto
	99`	COL. PHILLIPS .					Ditto				Ditto
	"	A PORTRAIT .					VAN DYO	cK .			Ditto
	"										
				CO	LLIN	rs,	w.				
2	211	CROMER					COLLINS			. 1	V. Smith, Esq.
2	212	Boys Fishing .					Ditto				Ditto
		106									

	TURNER, J. M.	w.		/
2213		RNER		Heugh, Esq.
2214	•	Ditto .		Ditto
2215		Ditto .		Dillon, Esq.
2216		Ditto .		Ditto
2217		Ditto .		Ditto
2218		Ditto :	Col	Inaghi & Co.
~~10				mayar g oo
	BRANDARD, R			
2219	ETCHINGS FROM NATURE BR	ANDARD	. Mrs	. Bran
	II.—LINE.			
	HOGARTH, W.		-	C/7 7
2220		GARTH	. F.	Slade,
2221		Ditto .		Ditto
2222	THE ENRAGED MUSICIAN	Ditto .		Ditto
	1—6. The Harlot's Progress:—			
0000		\ ''' -		D*#-
2223	TT TO 0	Ditto .		Ditto
2224	" TIT 1 The second of the	Ditto .		Ditto
2225	"	Ditto .		Ditto
2226		Ditto .		Ditto
2228		Ditto .		Ditto
2228	" VI. FUNERAL PARTY L	Ditto .		Ditto
	1—8. The Rake's Progress:—			
2229		Ditto .		Ditto
2230	TT M- D 1- T	Pitto .		Ditto
2231	"	Pitto .		Ditto
2232	"	viito .		Ditto
2233		riio . Pitto .		Ditto
2234	" TIT M G	itto .		Ditto
2235	TITE OF THE TOTAL TO	riio . Pitto .	· · ·	Ditto
2236	, annua av	itto .	• • •	Ditto
2237	"	Pitto .	• • •	Ditto
2238		Pitto .		Ditto
2239		ritto .		Ditto
2240		viito .		Ditto
~~10	Midni			Dino
	SULLIVAN, L.			
2241	THE MARCH TO FINCHLEY Hos	FARTH	F_{\bullet}	Slade, Esq.
	VIVARES, F.			
2242	HIS OWN PORTRAIT	. •	S	ir C. Price.
2243	THE RAPE OF EUROPA CLA	UDE .	Colr	naghi & Co.
	DDOWN T			
2244	BROWNE, J. St. John preaching Sal.	v Poga	77	Stade E
2245		v. Rosa		Slade, Esq.
NATO	THE WATERING-PLACE RUB	MAN .	Si	r C. Price.
	101			

STRANGE, Sir R.							
2246	· · · · · · · · · · · · · · · · · · ·	. Correggio	F. Slade, Esq.				
2247	ST. CECILIA	. Raphael	. Ditto				
2248	CLEOPATRA	. Guido	. Ditto				
2249	FORTUNE	. Ditto	. Ditto				
2250	Venus	. TITIAN	. Ditto				
2251	Danae	. Ditto	. Ditto				
2252	CHARLES I., IN HIS ROBES	. VAN DYCK .	. Colnaghi & Co.				
2253	" with Horse	. Ditto	. F. Slade, Esq.				
2254	HENRIETTA MARIA AND FAMILY .	. Ditto	. Colnaghi & Co.				
	BARTOLOZ	ZZI, F.					
2255	THE SILENCE	. A. CARACCI .	. F. Slade, Esq.				
2256	CLYTIE ,	. Ditto	Ditto				
2257	DIPLOMA OF THE ROYAL ACADEMY.	. CIPRIANI	Ditto				
2258	MARY QUEEN OF SCOTS, AND HER SON	. Zucchero .	Ditto				
2259	FIVE TICKETS	. CIPRIANI .	. Ditto				
2260	Two Tickets	. Ditto	. Ditto				
2261	ONE TICKET	. Ditto . ,	. Ditto				
2262	ONE TICKET	. Ditto	Ditto				
2263	THREE MARLBOROUGH GEMS		Sir C. Price.				
	WOOLLET	rr w					
2264	ROMAN EDIFICES IN RUINS	. CLAUDE	. F. Slade, Esq.				
	THE MERRY VILLAGERS	. Dusart	. F. Stade, Esq.				
2265 2266	THE JOCU'ND PEASANTS	. Distro	Ditto				
2267	LANDSCAPE	. G. Poussin .	Ditto				
2268	THE DEATH OF GENERAL WOLFE	. West	. Colnaghi & Co				
2269	THE BATTLE OF LA HOGUE	. Ditto	. H. Graves & Co				
2270	THE FISHERY	. Wright	. F. Slade, Esq				
2271	NIOBE	. WILSON	. Ditto				
2272	SOLITUDE	. Ditto	. Colnaghi & Co				
2273	PHAETON	. Ditto	. F. Slade, Esq				
2274	MACBETH	. Zuccarelli .	. Ditto				
2275	THE SPANISH POINTER	. STUBBS	. Sir C. Price				
W. 10							
	CALDWA	.LL, J.					
2276	Mrs. Siddons as the Grecian Daught	ER-HAMILTON .	Sir C. Price				
	****	-					
	HALL		TI Cumus & Co				
2277	CROMWELL DISSOLVING THE PARLIAME		. H. Graves & Co				
2278		. Ditto	Duto . Colnaghi & Co				
2279		. C. MARATTI .	Duke of Buccleuch				
2280	SHERIDAN	. SIR J. REYNOLDS	Duke of Buccieuch				
	SHERWIN	N. J. K.					
2281			. F. Slade, Esq				
2281		STOTHARD	. Colnaghi & Co				
2283		. SIR J. REYNOLDS	. F. Slade, Esq				
2283		. Ditto	Ditto				
2264	DIR J. IVEXNUIDS	, 2000	360				

	THE THON	m	
2285	MIL'TON, FOUR VIEWS IN IRELAND.		C. J. Tidbury, Esq.
	Zoot , III io II III III III II I		C. J. Habary, Esq.
	PARKER,	J.	
2286	Illustration to the Spectator	STOTHARD .	. Sir C. Price.
,,	" " Arabian Nights .	SMIRKE	Ditto
"	" " GUARDIAN	Ditto	Ditto
1	MIDDIMAN	. 4	
2287	WEATHERCOTE	TURNER	E Clade Fre
2288	Moss Dale Fall	Ditto	. F. Slade, Esq.
	The state of the s	Dillo	Dillo
	SCHIAVONE	TTI, L.	
2289	THE DEAD CHRIST	VAN DYCK .	. H. Graves & Co.
2290	THE CARTOON OF PISA	M. ANGELO .	Ditto
2291	VAN DYCK AS PARIS	VAN DYCK .	. Colnaghi & Co.
	Careman		
0000	SMITH,		~
2292	SOPHONISBA	TITIAN	. Colnaghi & Co.
2293	ILLUSTRATION TO THE SPECTATOR	OPIE	Sir C. Price.
"	" " "	WESTALL .	. Ditto
"	mo Do Enavertaria Works	THURSTON .	. Ditto
"	" To Dr. Franklin's Works	STOTHARD .	. Ditto
	WARREN.	C.	
2294	THE BROKEN JAR	WILKIE	. F. Slade, Esq.
2295	ILLUSTRATION TO THE LADY OF THE LAKE	R. Cook	. Sir C. Price.
,,	LEONARDO DA VINCI	L. DA VINCI .	. Ditto
,,	THE HEIRESS	SMIRKE	Ditto
,, .	ILLUSTRATION TO THE BRITISH DRAMA .	Ditto	Ditto
,,	HUNTERS REGALING	L. CLENNELL .	Ditto
,,	Dr. Sangrado, from Gil Blas	SMIRKE	Ditto
0000	SHARP, V		TF C
2296	HIS OWN PORTRAIT	JOSEPH	. H. Graves & Co.
2297 2298	THE HOLY FAMILY	SIR J. REYNOLDS	. F. Slade, Esq.
2298	ECCE HOMO	GUIDO	. Ditto
2300	THE DOCTORS OF THE CHURCH	Domenichino. Guido	Ditto
2301	BOADICEA	STOTHARD .	Ditto
2302	LEAR IN THE STORM	WEST	Ditto
2303	CHARLES I. IN THREE POSITIONS	VANDYCK .	Ditto
2304	JOHN HUNTER	SIR J. REYNOLDS	Ditto
	COMM HUMINIT.	201110	2000
	HOLLOWAY	•	
2305	CHRIST'S CHARGE TO PETER	RAPHAEL .	. Duke of Buccleuch.
2306	PAUL PREACHING AT ATHENS	Ditto	Ditto
	SCOTT, J		
2307	Breaking Cover	REINAGLE .	Sir C. Price
2308	DEATH OF THE FOX	GILPIN	. Ditto
2309	Mr. Bell's Horse	Cooper	F. Slade, Esq.
	109		, 1

	SCOTT,	J.
2310	THE HARRIER	
,,	Fox Hounds	Ditto Ditto
	Pointers	GILPIN Ditto
,,	PARTRIDGES	Elmer Ditto
0011	FITTLER	•
2311 2312	LORD DUNCAN'S VICTORY	77
2312	BENJAMIN WEST	HARLOW Ditto
	HEATH,	J.
2313	THE DEAD SOLDIER	***
2314	DEATH OF LORD NELSON	777
2315	GENERAL WASHINGTON	STUART A. Evans, Esq.
2316	ILLUSTRATION TO LADIES' POCKET-BOOK,	
	1779	STOTHARD Sir C. Price.
2317	Mrs. Siddons as Jane Shore	Ditto Ditto
,,	ARIADNE	Ditto Ditto
,,	ILLUSTRATION TO TOM JONES	Ditto Ditto
,,	VERTUMNUS AND POMONA	Ditto Ditto
,,	PARIS AND HELEN	Westall Ditto
		7.0
0010	ARMSTRON	,
2318	MICHAEL ANGELO	M. Angelo Sir C. Price.
	BROMLEY	7, ₩.
2319	THE DEATH OF LORD NELSON	Devis Colnaghi & Co.
2320	THE DUKE OF WELLINGTON	LAWRENCE II. Graves & Co.
2321	" " " on Horsebac	
2322	ILLUSTRATION TO THE GUARDIAN .	. Smirke Sir C. Price
,,	" " TRISTRAM SHANDY	. Stothard Ditto
,,	" THE SPECTATOR .	BURNEY Ditto
"	" THE RAPE OF THE LOC	к Stothard Ditto
	RAIMBAC	HT A
2323	NELSON BOARDING THE SPANISH FRIGAT	,
2324		SIR J. REYNOLDS . Duke of Buccleuch.
2325	THE VILLAGE POLITICIANS	WILKIE Ditto
2326	THE CUT FINGER	Ditto Ditto
2327	THE RENT-DAY	. Ditto Ditto
2328	DISTRAINING FOR RENT	Ditto Ditto
2329	BLIND MAN'S BUFF	Ditto F. Slade, Esq.
2330	THE ERRAND-BOY	. Ditto Ditto
2331	THE SPANISH MOTHER	. Ditto Duke of Buccleuch.
2332	GIL BLAS AND THE SICK MONKEY	. Smirke Sir C. Price.
,,	ROBINSON CRUSOE	. Stothard Ditto
,,	Knighting Don Quixote	. SMIRKE Ditto
	COOKE,	G.
2333	· · · · · · · · · · · · · · · · · · ·	. CALLCOTT F. Slade, Esq.
2334	Naples	TURNER E. W. Cooke, Esq.
7.301	110	

	COOKE, G.						
2335	Нутне	TURNER .		. E. W. Cooke, Esq.			
2336	DOVER	Ditto .		Ditto			
2337	Brighton	Ditto .		Ditto			
2338	Poole	Ditto .		Ditto			
2339	EDINBURGH FROM CALTON HILL	Ditto .		. F. Slade, Esq.			
2340	" DISTANT VIEW OF	CALLCOTT		. Ditto			
2341	PENDENNIS CASTLE	TURNER .		. E. W. Cooke, Esq.			
2342	FLORENCE	Ditto .		Ditto			
2343	TEIGNMOUTH	Ditto .		Ditto			
2344	THE DIVING BELL	STANFIELD		Ditto			
	COOKE, W	ъ.					
2345	TORBAY, FROM BRIXHAM	TURNER .		. E. W. Cooke, Esq.			
2346	THE MEW-STONE	Ditto .		Ditto			
2347	Lyme-Regis	Ditto .		Ditto			
2348	THE TAMAR AND TERRIDGE	Ditto .		Ditto			
2349	PLYMOUTH CITADEL	Ditto .		Ditto			
	LANDSEEL	R, J.					
2350	ALPINE MASTIFFS	LANDSEER		. Duke of Buccleuch.			
2351	CASCADE OF TERNI	TURNER .		. F. Slade, Esq.			
,,	Grotto of Posilipo	HAKEWILL	•	Ditto			
	MITCHELI	т т					
2352	ALFRED IN THE NEAT-HERD'S COTTAGE.	•		. Duke of Buccleuch.			
ผบบผ	ALTED IN THE NEXT-HEAD'S COTTAGE.	WINKIE .	•	. Dake of Bascicach.			
	KEUX, J.	LE.					
2353	EASBY	TURNER .		. F. Slade, Esq.			
2354	Rome	Ditto .		Ditto			
	A Photo	~					
	HEATH,		1	** **			
2355	CHRIST HEALING THE SICK	WEST .	•	. H. Graves & Co.			
2356	THE LOVERS' QUARREL	NEWTON .	•	. F. Slade, Esq.			
2357	GENTLEMAN OF THE COURT OF CHARLES I.		•	. Colnaghi & Co.			
2358 2359	BENJAMIN WEST	NEWTON .	•	. H. Graves & Co.			
	ILLUSTRATION TO ROBINSON CRUSOE .	STOTHARD	•	. Sir C. Price.			
"	" " THE IDLER	R. COOK . STOTHARD	•	. Ditto			
"	" " ~	R. Cook	•	Ditto			
"	Corponium	WESTALL	•	Ditto			
"	" " GOLDSMITH	WESTALL.	•	Ditto			
,,	District Limit.			Dillo			
	ENGLEHEAI	RT, F.					
2360	THE ONLY DAUGHTER	WILKIE .	• .	. Duke of Buccleuch.			
2361	Duncan Gray	Ditto .		. F. Slade, Esq.			
2362	Two Vignettes to Don Quixote	SMIRKE .		. Sir C. Price.			
,,	ILLUSTRATION TO THE LADY OF THE LAKE	R. Cook .		. Ditto			
,•	" " APOLLONIUS	Ditto .		Ditto			
,,	" " AKENSIDE	STOTHARD		. Ditto			
"	" " Номек	R. Cook .		Ditto			

SMITH, E.								
2363	THE PIPER .	. WILKIE Duke of Buccleuch.						
2364	"GUESS MY NAME"	. Ditto Ditto						
2365	Puck	. SIR J. REYNOLDS . Colnaghi & Co.						
	FOX							
2366	VILLAGE RECRUITS	. WILKIE Duke of Buccleuch.						
2367	Mr. Browne	. PICKERSGILL . W. Smith, Esq.						
2368	SIR GEORGE MURRAY	Ditto . H. W. Pickersgill, Esq.						
	GIBBON	T, B, P,						
2369	JACK IN OFFICE	. Landseer F. Slade, Esq.						
2370	THE TWA DOGS	. Ditto Ditto						
2371	THE FIRESIDE PARTY	. Ditto Duke of Buccleuch.						
2372	THE SHEPHERD'S GRAVE	. Ditto Ditto						
2373	THE SHEPHERD'S CHIEF MOURNER	. Ditto Ditto						
	FINDE	•						
2374	THE VILLAGE FESTIVAL	TENIERS F. Slade, Esq.						
2375	EARL SPENCER	. Phillips Ditto						
2376	GEORGE IV	. LAWRENCE . H. Graves & Co.						
2377	THE VILLAGE FESTIVAL	. WILKIE F. Slade, Esq.						
2378	THE NAUGHTY BOY	. Landseer . Duke of Buccleuch.						
2379	DUTCH FIRESIDE	. Leslie Sir C. Price Ditto						
,,	DON QUIXOTE	. SMIRKE Ditto						
"	Dutch Courtship							
"	THE RIVALS	. Leslie Ditto						
"	LALLA ROOKH	. Smirke Ditto						
"	January Court Cour	· Diviting · · · · · · · · · · · · · · · · · · ·						
	RADCLYF	FFE, W.						
2380	HORNBY CASTLE	. Turner . F. Slade, Esq						
2381	DEAL	. Ditto . Ditto						
	TAYLOR	, W. D.						
2382	ACIS AND GALATEA	R. COOK Colnaghi & Co.						
2383	THE DUKE OF WELLINGTON	. LAWRENCE Ditto						
2224	BRANDA	·						
2384	CROSSING THE BROOK	. TURNER Mrs. Brandard.						
2385	SNOW-STORM, WHALERS, RAIN, STEA	,						
	AND SPEED	. Ditto Ditto						
	III.—MEZZ	ZOTINT.						
	MAC ARI	DELL, J.						
2386	TIME CLIPPING CUPID'S WINGS .	. VAN DYCK . E. S. Morgan, Esq.						
2387	MARY DUCHESS OF ANCASTER .	. Hudson Ditto						
2388	PORTRAIT OF R. E. PINE ,	. Hogarth F. Slade, Esq.						
2389	Countess Grammont	. LELY Ditto						
	119							

	HOUSTON	מ ז
2390	MEETING OF THE BURGOMASTERS	,
	WOMAN PLUCKING A FOWL	Ditto . E. S. Morgan, Esq.
2391 2392	Duchess of Marlborough and Child	
2392	DUCHESS OF MARLBOROUGH AND CHILD	SIK 5. RETROLDS . Duke of Buccieuch.
	PETHER,	, W.
2393	A JEW RABBI	REMBRANDT . E. S. Morgan, Esq.
2394	An Orrery	WRIGHT A. Evans, Esq.
2395	DRAWING FROM A MODEL	Ditto . W. H. Carpenter, Esq.
2396	THE LORD OF THE VINEYARD	REMBRANDT . E. S. Morgan, Esq.
	DIXON,	J.
2397	DUKE OF LEINSTER	SIR J. REYNOLDS . Duke of Buccleuch.
2398	Dr. Robertson	Ditto . W. H. Carpenter, Esq.
2399	Mrs. Blake as Juno	Ditto Duke of Buccleuch.
2400	Ugolino	- Ditto Ditto
2401	GARRICK AS ABEL DRUGGER	ZOFFANY
2402	THE TIGRESS	STUBBS
	DOMANTON	7 77
10409	DOUGHTY	
2403		SIR J. REYNOLDS . Duke of Buccleuch.
2404	W. Mason.	Ditto Ditto
2405	ARIADNE	Ditto Ditto
	FISHER,	E.
2406	GARRICK BETWEEN TRAGEDY AND COMEI	DY—SIR J. REYNOLDS . F. Slade, Esq.
2407	LADY E. KEPPEL	Diito Duke of Buccleuch.
2408	LADY SARAH BUNBURY	Ditto Ditto
2409	HOPE NURSING LOVE	Ditto Ditto
	WATSON	т. т.
2410	LADY BAMPFYLDE	,
2411	DUCHESS OF CLEVELAND	. LELY
2412	COUNTESS OF NORTHUMBERLAND	Ditto Ditto
2413	A STRAWBERRY-GIRL	SIR J. REYNOLDS Ditto
	WATSON	
2414		. SIR J. REYNOLDS . Duke of Buccleuch.
2415	Duchess of Manchester and Son	Ditto Ditto
2416	Duchess of Cumberland	Ditto Ditto
2417	Countess of Carlisle	Ditto Ditto
2418	Dr. Johnson	Ditto Ditto
2419	DR. BEATTIE	Ditto Ditto
,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,		
0.400	DICKINSON	•
2420		SIR J. REYNOLDS . F. Slade, Esq.
2421	Mrs. Sheridan as St. Cecilia	Ditto Ditto
2422	Mrs. Pelham	Ditto Duke of Buccleuch.
2423	PARSONS AND MOODY	. MortimerE. S. Morgan, Esq.
	JONES,	J.
2424	EDMUND BURKE	ROMNEY J. Young, Esq.
2425	CHARLES JAMES FOX	SIR J. REYNOLDS . Duke of Buccleuch.
2426	LORD ERSKINE	Ditto Ditto
	113	

		MAI	RCHI,	G.		
2427	Dr. Goldsmith			SIR J. REYNO	OLDS	. Duke of Buccleuch.
2428	MRS. BOUVERIE AND MRS. (Ditto .		. Ditto
					Ť	2
	1	DUNK	ARTO	N, R.		
2429	MISS HORNECK			SIR J. REYN	OLDS	. F. Slade, Esq.
	•	SMI	TH, J.	R.		
2430	MRS. CARNAC	•		SIR J. REYN	OLDS	. Duke of Buccleuch.
2431	MRS. MUSTERS	•		Ditto .		Ditto
2432	MADAME SCHINDERLIN	•*		Ditto .	•	F. Slade, Esq.
2433	MASTER CREWE	•		Ditto .		. Duke of Buccleuch.
2434	INFANT JUPITER	•		Ditto .		. F. Slade, Esq.
2435	THE BANISHED LORD .	•		Ditto .		Ditto
		GR	EEN, V	7.		
2436	REGULUS LEAVING ROME.		. – .	West .		. Colnaghi & Co.
2437	THE DEATH OF EPAMINOND.	AS		Ditto .		. H. Graves & Co.
2438	THE DEATH OF BAYARD.			Ditto .		. Ditto
2439	DUCHESS OF DEVONSHIRE			SIR J. REYNO	OLDS	
2440	DUCHESS OF RUTLAND .			Ditto .		Ditto
2441	THE THREE LADIES WALDE	GRAVE	i	Ditto .		Ditto
2442	THE AIR-PUMP			WRIGHT .	. 1	V. H. Carpenter, Esq.
						* / *
	`	EAF	RLOM,	R.		
2443	A FRUIT-PIECE			VAN HUYSUM	ι.	. F. Slade, Esq.
2444	A FLOWER-PIECE			Ditto .		Ditto
2445	THE FRUIT MARKET .			Snyders, &c.		. II. Graves & Co.
2446	THE GREEN MARKET .			Ditto .		Ditto
2447	THE FISH MARKET	•		Ditto .		Ditto
2448	THE GAME MARKET .			Ditto .	•	Ditto
2449	THE ROYAL ACADEMY .	•		ZOFFANY	•	Duke of Buccleuch.
2450	A BLACKSMITH'S SHOP .			WRIGHT.	. 13	7. II. Carpenter, Esq.
		норо	GES, C	. н.		
2451	SHIPBUILDER AND HIS WIFE			REMBRANDT		. H. Graves & Co.
2452	THE INFANT HERCULES .					. Duke of Buccleuch.
						,
		WA	ARD, V	∇.		
2453	THE SNAKE IN THE GRASS			SIR J. REYN	olds	. F. Slade, Esq.
2454	OUTSIDE OF A COUNTRY ALE	-HOUSE		J. WARD.		Mrs. Garle.
2455	THE RABY PACK			H. B. CHALO	N	Ditto
2456	THE DEATH OF THE ELK .			Rubens .		E. S. Morgan, Esq.
		-				
		W.	ARD, J			0 D VII 1 T
2457	THE CENTURION CORNELIUS			REMBRANDT	•	. G. R. Ward, Esq.
2458	DIANA AND HER NYMPHS			RUBENS .	•	Mrs. Garle.
2459	Mrs. Billington	•				. G. R. Ward, Esq.
2460	THE BARING FAMILY .	•		LAWRENCE		. H. Graves & Co.
2461	STUDIES FROM NATURE .	•		J. WARD		E. S. Morgan, Esq.
	114			7.00		

. W. Smith, Esq.

. Landseer

DD	Δ	TT	EY.	т

		BR	OMLE.	Y,	J.			
2462	THE TRIAL OF LORD WILLIAM	ı Ru	SSELL .	. ′	HAYTER			H. Graves & Co.
2463	LADY JANE GREY REFUSING T				LESLIE .			. Ditto
2464	RURAL AMUSEMENT				LAWRENCE			Colnaghi & Co.
2465	MRS. WOLFE				Ditto .			F. Bromley, Esq.
								0, 1
		C	LINT,	G	‡.			
2466	THE KEMBLE FAMILY .	. '			HARLOW.			J. Dillon, Esq.
				-				
	_	7	SAY, T					a 15 7
2467	DOROTHEA	•	. '	٠	T. CLARKE	•	E_{i}	. S. Morgan, Esq.
2468	GLAUCUS AND SCYLLA .	٠	•	•	TURNER.	•	•	J. Dillon, Esq.
2469	MILL AND LOCK	•	•	•	Ditto .	•	•	. Ditto
2470	COAST OF YORKSHIRE .	•	•	•	Ditto .	•	•	. Ditto
2471	PROEMIUM LANDSCAPE .	٠	•	•	Ditto .	-	•	J. Heugh, Esq.
	R	EYN	OLDS.	, ;	s. w.			
2472	REMBRANDT'S MILL		. '		REMBRAND	г.	E	. S. Morgan, Esq.
2473	THE FALCONER				NORTHCOTE			Colnaghi & Co.
2474	SIR J. REYNOLDS				SIR J. REY			F. Slade, Esq.
2475	BISHOP HEBER				PHILLIPS	. `		H. Graves & Co.
2476	MAZEPPA				H. VERNET			. Ditto
		URN	ER, J	• •				
2477	Source of the Arveron	•	•	•	TURNER .	•	•	J. Heugh, Esq.
2478	CALAIS HARBOUR	•	٠.	•	Ditto .	•_	•	. Ditto
2479	INTERIOR OF A CHURCH .	•	•	•	Ditto .	F_{\bullet}	Seyn	mour Haden, Esq.
2480	RAGLAN CASTLE	•	•	•	Ditto .	•	•	. Ditto_
2481	A RIVER-SCENE AND TOWN	•	•	•	Ditto .	•	•	. Ditto
		TU	RNEF	₹.	C.		٠,	
2482	THE MARLBOROUGH FAMILY				SIR J. REY	SOLDS	. D	uke of Buccleuch.
2483	JAMES WATT				LAWRENCE			Colnaghi & Co.
2484	SIR ROBERT PEEL			Ì	Ditto .			H. Graves & Co.
2485	THE WRECK				TURNER .			. Sir C. Price.
2486	Jason				Ditto .			J. Dillon, Esq.
2487	NORHAM CASTLE				Ditto .			, Ditto
2488	LITTLE DEVIL'S BRIDGE .				Ditto .			J. Heugh, Esq.
2489	EGREMONT SEA-PIECE .				Ditto .			. Ditto
2490	FALLS OF THE CLYDE .				Ditto .			. Ditto
2491	MONT ST. GOTHARD				Ditto .			. Ditto
		76.5	A TO MITS	T				
2492	Dur ou regarde En com	TAT.	ARTII	Ν,				W 0 0 0
2493	BELSHAZZAR'S FEAST THE FALL OF NINEVEH		•	•	MARTIN .	•	•	H. Graves & Co.
~ z50	THE PALL OF NINEVEH .	•	•	•	Ditto .		•	. Ditto
		GIE	BON,	В	. P.			
			,					

2494 SUSPENSE .

IV.—STIPPLE.

	BART	OLOZZ	I. F.					
2495	F74 775 444		· -	. Colnaghi & Co.				
2496	LORD MANSFIELD			Duke of Buccleuch.				
				. Danc of Baccicaen.				
		WARD,	, F.					
2497	GEORGE, PRINCE OF WALES .		SIR J. REYNOLDS	. Duke of Buccleuch.				
2498	MRS. SIDDONS AS THE TRAGIC MI	USE .	Ditto	. F. Slade, Esq.				
2499	THE INFANT ACADEMY		Ditto	Ditto				
2500	CYMON AND IPHIGENIA		$\it Ditto$. Duke of Buccleuch.				
	STI	RUTT,	J.					
2501	ADAM AND EVE		RAPHAEL .	. R. Fisher, Esq.				
2502	SUBJECT FROM THE PILGRIM'S PRO	GRESS	STOTHARD .	. W. Smith, Esq.				
2503	DITTO DITTO		Ditto	. Ditto				
	WATSO	T CAD	OLINE.					
2504		•		D. 7 / D 7 7				
2505	MRS. STANHOPE			. Duke of Buccleuch.				
2506	BENJAMIN WEST	: :	Ditto G. STUART .	. Mr. A. Evans. F. Slade, Esq.				
2000	DEMJAMIN WEST		G. STUART .	. F. Buide, Esq.				
SCHIAVONETTI, L. & N.								
2507	ILLUSTRATION TO GAY		WESTALL .	Sir C. Price.				
"	Puck		SIR J. REYNOLDS	Ditto				
"	ILLUSTRATION TO SHENSTONE .		SMIRKE	Ditto				
	COL	LYER,	J.					
2508	VENUS		SIR J. REYNOLDS	. F. Slade, Esq.				
2509	FELINA		Ditto	. Duke of Buccleuch.				
	CAI	RDON,	Δ					
0510				T Clade For				
2510 2511	MADONNA DEL GATTO GARRICK BETWEEN TRAGEDY AND C			. F. Slade, Esq Sir C. Price.				
	ILLUSTRATION TO COWPER .	OMEDI-	SMIRKE	Ditto				
"	0		STOTHARD .	Ditto				
"	Т		WESTALL .	Ditto				
"	" LOGAN .		WESTAIL					
	SCR	RIVEN,	E.					
2512	MIRANDA		HILTON	. F. Slade, Esq.				
2513	HEAD OF AN OLD WOMAN .		REMBRANDT .	. Colnaghi & Co.				
2514	THE EARL OF SURREY		HOLBEIN	. F. Slade, Esq.				
	ME	YER, I	н.					
2515	SIR ROGER DE COVERLEY .		LESLIE	. H. Graves, & Co.				
2516	LORD NELSON		HOPPNER .	. Colnaghi & Co.				
2517	LADY LEICESTER		LAWRENCE .	Ditto				
	LEV	VIS, F.	C.					
2518	CARDINAL GONSALVI		LAWRENCE .	. Colnaghi & Co.				
2519	MARQUESS DOUGLAS AND SISTER		Ditto	. H. Graves & Co.				
2520	CALMADY'S CHILDREN		Ditto	. Ditto				
~0.00	116 =	•		- 0				

V.-WOOD.

BEWICK, T.

2521	A FRAME CONTAINING MANY OF HIS BEST	
	Works	
	BRANSTON, R.	
2522	NINE ENGRAVINGS THURSTON, &C. J. L. Williams, Esq	
	CLENNELL, L.	
2523	DIPLOMA OF THE HIGHLAND SOCIETY . WEST Dr. Percy	
2524	ILLUSTRATIONS TO ROGERS'S POEMS . STOTHARD Ditto	
	NESBIT, C.	
2525	Newcastle-on-Tyne Johnson Dr. Percy	
2526	NINE ENGRAVINGS THURSTON, &c. J. L. Williams, Esq.	
	WILLIAMS, S.	
2527	Fourteen Engravings Cope, &c J. L. Williams, Esq	
1	LANDELLS, E.	
2528	EIGHT ENGRAVINGS	

CLASS XL.

ETCHINGS AND ENGRAVINGS.

B.-LIVING ENGRAVERS.

N.E. GALLERY, EXHIBITION ROAD.

I.-ETCHINGS.

CRUIKSHANK, G.

2530	THE OPENING OF THE GREAT EXHIBITION	
	of 1851	Artist.
2531	ALL THE WORLD GOING TO THE GREAT	
	EXHIBITION	Ditto
2532	THE CROWDED STREETS OF LONDON	Ditto
2533	THE COMET'S TAIL	Ditto
2534	THE TRIUMPH OF CUPID	Ditto
2535	A BAD SAILOR	Ditto
2536	1—6. Нор-о'-му-Тнимв	Ditto
2537	7—12. CINDERELLA	Ditto
2538	13—18. Jack and the Bean Stalk	Ditto
	117	

-				
	THE ETCHING CLUB.			
.2539	SELECTION OF WORKS BY THE MEMBERS	The	Etc	hing Club
2540				Ditto
	FAIRHOLT, F. W.			
2541	· · · · · · · · · · · · · · · · · · ·			Artist
,,	VIEW OF IGHTHAM MOAT-HOUSE, KENT			Ditto
	Anglo-Gallic Coins			Ditto
	HAYTER, SIR G.			
2542	THE ASSUMPTION OF THE VIRGIN TITIAN			Artist
	LANDSEER, SIR E.			
2543	VARIOUS ETCHINGS OF ANIMALS SIR E. LANDSEER I	Duke	of	Buccleuch
2544	DITTO Ditto			
2545				Ditto
	RADCLYFFE, E.			
2546	THE WINDY DAY D. Cox			Artis
2547	A Welsh Funeral—Bettws-y-Coed . Ditto			Ditto
	WHISTLER, J. A.			
2548	THAMES WAREHOUSES F. See	ymor	ır I.	laden, Esq
,,				Ditto
,,	Limehouse			Ditto
,,	BLACK LION WHARF			Ditto
	HLINE.			
	ALLEN, J. B.			
2549	JERUSALEM FROM THE MOUNT OF OLIVES . TURNER			Artis
,,	GREEK CONVENT ON THE BROOK			
	Kedron Ditto			Ditto
,,	CAUDEBEC ON THE SEINE Ditto		•	Ditto
,,	Amboise on the Loire Ditto		٠	Ditto
,,	HAVRE ON THE SEINE Ditto			Ditto
,,	St. Germain's Ditto	•	•	Ditto
2550	THE TEMPLE OF JUPITER Ditto	•	•	Ditto Ditto
,,	THE DECLINE OF CARTHAGE Ditto		•	Dino
	ARMYTAGE, J. C.			
2551	DUTCH BOATS TURNER .		•	Artis
"	SUN RISING THROUGH VAPOUR Ditto	40	٠	Ditto
"	THE BRIDGE OF SIGHS Ditto	-	٠	Ditto Ditto
"	APPROACH TO VENICE Ditto	•	•	
	BURNET, J.			
	CHELSEA PENSIONERS WILKIE Ref). T.	Bu	rnet, D.D
2554	THE RABBIT ON THE WALL Ditto			Ditto

	CHEVALIER	. 70	∇.				
2555			WILKIE .				Artist.
	COOKE, E.	w.					
2556	DEMOLITION OF OLD LONDON BRIDGE,						
2557	JAN. 24, 1831	•		•			Artist,
2001	GATE	-					Ditto
2558	ST. MAGNUS AND THE MONUMENT, WITH				•		
	PART OF OLD LONDON BRIDGE,						
	Aug. 1831	•					Ditto
2559	STEPS OF NEW LONDON BRIDGE .	•			•	٠.	Ditto
	COUSEN,	J.					
2560			TURNER .				Artist.
						-	
	D00, G. 1						
2561	THE RAISING OF LAZARUS		SEB. DEL PIO	мво			Artist.
2562 2563	THE COMBAT		ETTY .	•	•	•	Ditto
2564	IL CRISTO GIOVANILE		CORREGGIO RAPHAEL	•	•	•	Ditto · Ditto
2565	"NATURE"		LAWRENCE	•	•	•	Artist.
2566	Gevartius		VANDYCK				Ditto
2567	H.R.H. THE DUKE OF YORK		LAWRENCE				Ditto
2568	LADY SELINA MEADE		Ditto .				Ditto
	GOLDING	77					
2569	H.R.H. THE PRINCESS CHARLOTTE .					H W	hite, Esq.
2008	II,II,II. THE THINGESS CHARLOTTE .	•	DAWRENCE	•	•	11. 111	ine, moy
	GOODALL	, E	l.				
2570	CRANMER AT THE TRAITORS' GATE .		F. GOODALL				Artist
2571		٠	TURNER .	•	٠		Ditto
2572	Building of Carthage	٠	Ditto .	•	٠		Ditto
"	ULYSSES DERIDING POLYPHEMUS THE SWING	•	Ditto . F. GOODALL	•	•		Ditto Ditto
"	FELICE BALLARIN RECITING TASSO .	•	Ditto .	•	•		Ditto
2573					Ċ		Ditto
	GRAVES,						
2574			LANDSEER	•	٠	•	Artist
2575 2576	LORD BYRON		PHILLIPS HARVEY	•		- 1	Ditto Ditto
2070	EXAMINATION OF SHAKSPEARE .	•	HARVEI.	1		4	Duto
	GREATBAC	,					
2577	7 CHRISTENING OF THE PRINCE OF WALES		HAYTER .	•			Artis
	HUMPHRY	S.	w.				
2578		-	LESLIE .				Artist
2579			CORREGGIO				Ditto
2580	KITTY FISHER		SIR J. REYN	OLDS	3 .	-1	Ditto
	119						

	- California	
	JEAVONS, T.	
2581		Artist.
2582	PLYMOUTH TURNER	Ditto
2583	EXETER Ditto	Ditto
	JOUBERT, F.	
2584	LA PENSEROSA WINTERHALTER	Artist.
2585	MARCHIONESS OF WATERFORD, AND	
	Viscountess Canning Thorburn	Ditto
2586	THE LITTLE ANGLERS LE JEUNE	Ditto
2587	THE ARCHBISHOP OF ARMAGH EDDIS	Ditto
	LEMON, H.	
2588	HARVEY DEMONSTRATING THE CIRCULA-	
	TION OF THE BLOOD HANNAH	Artist.
-		•
	PRIOR, T. A.	
2589	Heidelberg Turner	Artist.
2590	ZURICH Ditto	Ditto
	PYE, J.	
2591	HARDRAW FALL TURNER	Artist.
	TEMPLE OF JUPITER, IN THE ISLAND OF	
	EGINA Ditto	Ditto
2593	THE BIRTHPLACE OF WICKLIFFE, YORK-	
	SHIRE Ditto	Ditto
	RADCLYFFE, E.	
2594	THE HAY FIELD ABSOLON	Artist.
2002		
	ROBINSON, J. H.	
2595	NAPOLEON AND POPE PIUS VII WILKIE	Artist.
2596	THE COUNTESS OF BEDFORD VANDYCK	Ditto
2597	THE EMPEROR THEODOSIUS REFUSED	TD ***
	ADMISSION INTO THE CHURCH	Ditto
2598	SIR WALTER SCOTT LAWRENCE	Ditto Ditto
2599	THE WOLF AND THE LAMB MULREADY	Dillo
	ROLLS, C.	
2600	BENJAMIN WEST, P.R.A LAWRENCE	Artist.
2601	SIR ROGER DE COVERLEY AND THE	
	GIPSIES LESLIE	Ditto
2602	THE MOMENT OF VICTORY A. FRASER	Ditto
2603	1—8. Book Illustrations Landseer, &c	Ditto
	SHARPE. C. W.	
2604	RAMSGATE SANDS FRITH	Artist.
		,
	SHENTON, H. C.	Artist.
2605	DOAN OF A DITE.	Artist.
2606	THE CLEMENCY OF RICHARD COUR DE	Ditto
	HION	Ditto
	120	

	NETTON AND ADDRESS OF THE PARTY	NT T				
2607	ALFRED TENNYSON, Esq	N, J. . Watts			-	Artist.
2608	THE ENTANGLEMENT	. WATTS	• •	- 1	•	Ditto
2000	THE ENTANGEMENT	· MIMOUII				Ditto
	STOCKS,	ն.				
2609		. Frith		•		Artist.
2610	THE RUBBER	. Websti	ER .		•	Ditto
2611	BED-TIME	. FRITH		•	•	Ditto
2612	THE DAME-SCHOOL	. Webst		•	•*	Ditto
2613	THE GLEE MAIDEN	. LAUDEI		•	•	Ditto
2614	Moses preparing for the Fair .	. Maclis	E	- 1	•	Ditto
2615	VARIOUS BOOK-PLATES	•			•	Ditto
	WALLIS,	R.				
2616	APPROACH TO VENICE	. TURNE	а			Artist.
2617	THE LAKE OF NEMI	. Ditto				Ditto
	WATT, J.	TT .				
2618	CHRIST BLESSING THE LITTLE CHILDREN	. Eastla	KE			Artist.
2619	DROVERS DEPARTING FOR THE SOUTH	. LANDSE		•	•	Ditto
2620	A COURT-YARD IN THE OLDEN TIME	. Landsi		•	•	Ditto
Polog				•	•	
	WILLMORE,					
2621	THE NEAREST WAY IN SUMMER TIME	. Cresw:		SDELL		Artist.
2622	MERCURY AND ARGUS	. TURNE	а	•	1	Ditto
	•					
	ALL BAPTONAS	Sell Tobe				
	III.—MEZZO	IINI.				
	ATKINSON,	T. L.				
0.000						
2623	WINDSOR CASTLE	. LANDSE	ER .	. 1	I. Gra	ves & Co.
2624	WINDSOR CASTLE THE SHEPHERD'S PRAYER		EER .	. 1		ves & Co. Vitto
		. LANDSE	EER .	. 1	. I	,
2624	THE SHEPHERD'S PRAYER	. Landse . Ditto	ER	. 1	. I	itto
2624	THE SHEPHERD'S PRAYER	. Landse . Ditto		. 1	. I	itto
2624 2625	THE SHEPHERD'S PRAYER	. Landse . Ditto . Ossani		. 1	. I	itto itto
2624 2625 2626	THE SHEPHERD'S PRAYER	. Landse . Ditto . Ossani . O Millai	s	. 1	. I	oitto Oitto Artist.
2624 2625 2626 2627	THE SHEPHERD'S PRAYER	. Landse . Ditto . Ossani . O Millai . Frith . J. Phil	s	. 1	. I	Pitto Pitto Artist. Ditto
2624 2625 2626 2627 2628	THE SHEPHERD'S PRAYER	. Landse . Ditto . Ossani . O Millai . Frith . J. Phil	s	. 1	. I	Pitto Pitto Artist. Ditto
2624 2625 2626 2627	THE SHEPHERD'S PRAYER	. Landse . Ditto . Ossani . O Millai . Frith . J. Phil	s	. 1	. I	Pitto Pitto Artist. Ditto Ditto
2624 2625 2626 2627 2628	THE SHEPHERD'S PRAYER	. Landse . Ditto . Ossani . O Millai . Frith . J. Phil	s	. 1	. I	Pitto Pitto Artist. Ditto
2624 2625 2626 2627 2628	THE SHEPHERD'S PRAYER	. LANDSE . Ditto . OSSANI . O MILLAI . FRITH . J. PHIL S SELOUS	s	. 1	. I	Pitto Pitto Artist. Ditto Ditto Artist.
2624 2625 2626 2627 2628	THE SHEPHERD'S PRAYER	. Landse . Ditto . Ossani . O Millai . Frith . J. Phii S Selous . Herbei	s	. 1	. I	Pitto Pitto Artist. Ditto Ditto
2624 2625 2626 2627 2628 2629 2630	THE SHEPHERD'S PRAYER	. LANDSE . Ditto . OSSANI . O MILLAI . FRITH . J. PHII S SELOUS . HERBEI	S LIP .	. 1	. I	olitio Artist. Ditto Artist. Ditto
2624 2625 2626 2627 2628	THE SHEPHERD'S PRAYER	. Landse . Ditto . Ossani . O Millai . Frith . J. Phii S Selous . Herbei	S LIP .		. I	Pitto Pitto Artist. Ditto Ditto Artist.
2624 2625 2626 2627 2628 2629 2630	THE SHEPHERD'S PRAYER	. LANDSE . Ditto . OSSANI . O MILLAI . FRITH . J. PHIL S SELOUS . HERBEI F MACLIS	S LIP .	. 1	. I	olitio Artist. Ditto Artist. Ditto
2624 2625 2626 2627 2628 2629 2630	THE SHEPHERD'S PRAYER	. LANDSE . Ditto . OSSANI . O MILLAI . FRITH . J. PHIL S SELOUS . HERBEI F MACLIS	S LIP .	. 1	. I	olitio Artist, Ditto Ditto Artist, Ditto
2624 2625 2626 2627 2628 2629 2630	THE SHEPHERD'S PRAYER	. LANDSE . Ditto . OSSANI . O MILLAI . FRITH . J. PHIL S SELOUS . HERBEI F MACLIS S.	S LIP .		. I	Artist. Ditto Artist. Ditto Artist. Artist. Artist.
2624 2625 2626 2627 2628 2629 2630	THE SHEPHERD'S PRAYER	. LANDSE . Ditto . OSSANI . O MILLAI . FRITH . J. PHIL S SELOUS . HERBEI F MACLIS S LANDSE	S LIP .		. I	Artist. Ditto Artist. Ditto Artist. Artist. Artist. Artist.
2624 2625 2626 2627 2628 2629 2630 2631	THE SHEPHERD'S PRAYER	. LANDSE . Ditto . OSSANI . O MILLAI . FRITH . J. PHIL S SELOUS . HERBEI F MACLIS S LANDSE . Ditto	S LIP .		. I	Artist. Ditto Artist. Ditto Artist. Artist. Artist. Artist. Artist. Ditto
2624 2625 2626 2627 2628 2629 2630 2631 2632 2633 2634	THE SHEPHERD'S PRAYER	. LANDSE . Ditto . OSSANI . O MILLAI . FRITH . J. PHIL S SELOUS . HERBEI F MACLIS S LANDSE . Ditto . Ditto	S LIP.		. I	Artist. Ditto Artist. Ditto Artist. Ditto Artist. Ditto Artist. Ditto Ditto

	DAVEY,	w. :	r.			
2637	SUMMER-TIME		A. JOHNSTONE			Artist.
2638	SUMMER-TIME		E. M. WARD .			Ditto
2639	FAED,					
						Artist.
	CHRIST BLESSING THE LITTLE CHILDREN					Ditto
2041	EVANGELINE	•	T. FAED .	•	٠	Ditto
	LANDSEI	ER.	T.			
2642			SIR E. LANDSEE	R.		Artist.
			Ditto		Ċ	Ditto
			2			
	LEWIS,					
			Rosa Bonheur			
	Bouricairos crossing the Pyrenees		. Ditto .			Ditto
2646	MORNING IN THE HIGHLANDS		. Ditto .			Ditto
	T TIDMO:	AT EN				
2647	LUPTO					Artist.
			Briggs		•	Ditto
		•	Dutto .	•	•	Ditto
2018	LORD BYRON	•	PHILLIPS .		•	Dillo
	SANDER	s, c	ł.			
2650	ARCHBISHOP BERESFORD				٠.	Artist.
2651	SIR EDWARD KERRISON, BART.		RICHMOND .			Ditto
	SIMMONS					
	THE PROSCRIBED ROYALIST	•	MILLAIS	· .	•	Artist.
2653	THE LIGHT OF THE WORLD		H. HUNT	•	•	Ditto
	STACPOO	ST.Te	Tr.			
2654	"Buy a Dog, Ma'am?"					Artist.
2655						Ditto
2656	THE WELCOME	•	SIR J. W. GOR	DON	•	Ditto
	The state of the s	•	NII V. III GOIL	DOM	•	Ditto
	STEPHEN	SON	, J.			
2657	"MY AIN FIRESIDE"		FAED			Artist.
0050	WALKE					
2058	THE CABINET OF LORD ABERDEEN .		GILBERT			Artist.
	WARD,	G. 1	₹.			
2659	TYNDALL TRANSLATING THE BIBLE .					Artist.
2660						Ditto
2661	CARDINAL WISEMAN				Ċ	
						2

IV.-STIPPLE.

	IV.—STIPPLE.				
	HOLL, F.				
2662	H.R.H. THE PRINCE CONSORT PHOTOGRAPH	вч	DUPI	PA.	Artist.
2663	THE DOWAGER COUNTESS OF HAREWOOD . RICHMOND				Ditto
2664	THE SPINNING-WHEEL TOPHAM .				Ditto
2665	John Ruskin, Esq Richmond				Ditto
2666	SUNSHINE BAXTER .				Ditto
2667	MISS HARRIET MARTINEAU RICHMOND				Ditto
	HOLL, W,				
2668	OLD ENGLISH MERRYMAKING IN THE OLDEN TIME—FRITH				Artist.
	ROBERT HITCHENS, ESQ RICHMOND	•	•	•	Ditto
2002	•	•	•	*	21110
	WALKER, W.				4 .0 .
2670	SIR HENRY RAEBURN RAEBURN	•	٠	•	Artist.
	v.—Wood.				
	DALZIEL (BROTHERS).				
2671	English Landscapes B. Foster			. Th	e Artists.
2672	ILLUSTRATIONS TO THE PARABLES MILLAIS .				Ditto
2673	VARIOUS EXAMPLES VARIOUS.				Ditto
2004	EVANS, E.				Artist.
2674	Various Examples Various .	•	•		Artist.
	GREEN, W. T.				
2675	VARIOUS EXAMPLES VARIOUS.				Artist.
	HARVEY, W.				
2676	THE ASSASSINATION OF DENTATUS HAYDON .			M_i	iss Sortis.
2677	ILLUSTRATIONS TO DR. HENDERSON'S HISTORY OF WINE	ŝ.			Artist.
0670	JACKSON, M. THE LIFE-BOAT E. DUNGAN				4
2678			•	•	Artist: Ditto
"	THE MORNING OF THE GALE Ditto THE LAST MAN FROM THE WRECK Ditto			•	Ditto
"		•	•	•	Ditto
"	A COUNTRY CHURCHYARD	•	•	٠.	Ditto
**	WINTER MOONLIGHT	1	·	•	Ditto
"	•				21110
	LEIGHTON, J. and H.				
2679	1—12. Subjects representing the Life of Man .	•		. T/	ie Artists.
	LINTON, W. J.				-
2680	THE RAFT G. HARVEY				Artist.
2681	SUBJECTS FROM DECEASED ARTISTS				Ditto
	MEASOM, W.				
2682		Torr	AND		Artist.
2683	IL PENSEROSO HUSKINSON	LOLL	AND	•	Artist. Ditto
2003	123	•	·	•	Ditto
	120				

2684	SWAIN, J. VARIOUS SPECIMENS	
FOUR	VARIOUS SPECIMENS MILLAIS, &c	Artist.
	THOMAS, W. L.	
2685	1—2. Subjects from the "Princess": Maclise.	Artist.
2686	QUEEN MAB'S GROTTO TURNER	Ditto
2687	Sancho Panza Leslie	Ditto
	THOMPSON, J.	
2688	VARIOUS SPECIMENS WILKIE, &c	Artist.
2689	VARIOUS SPECIMENS VARIOUS	Ditto
	Territoria de la constantina della constantina d	2000
0600	WILLIAMS, J. L.	
2690	NINE SPECIMENS , VARIOUS	Artist.
	VI.—LITHOGRAPHS.	
	VI.—LITHOGRAPHS.	
	BOYS, T. S.	
2691	THE BELFRY AT GHENT	Artist.
2692	THE CATHEDRAL AT LAON	Ditto
	HARDING, J. D.	
2693	HARDING, J. D. Shipley Bridge	Artist.
2693 2694		Artist.
	Shipley Bridge	
2694	SHIPLEY BRIDGE	Ditto
2694 2695	SHIPLEY BRIDGE	Ditto Ditto
2694 2695 2696	SMIPLEY BRIDGE BUCKLAND, NEAR DORKING BETTWS, NORTH WALES BRUNNEN	Ditto Ditto Ditto
2694 2695 2696 2697	SMIPLEY BRIDGE BUCKLAND, NEAR DORKING BETTWS, NORTH WALES BRUNNEN LLEDR BRIDGE	Ditto Ditto Ditto Ditto Ditto
2694 2695 2696 2697 2698	SMIPLEY BRIDGE BUCKLAND, NEAR DORKING BETTWS, NORTH WALES BRUNNEN LLEDR BRIDGE ROW NEAR TREFRIEW	Ditto Ditto Ditto Ditto Ditto Ditto Ditto
2694 2695 2696 2697 2698 2699	SHIPLEY BRIDGE BUCKLAND, NEAR DORKING BETTWS, NORTH WALES BRUNNEN LLEDR BRIDGE ROW NEAR TREFRIEW THE FALLS ON THE BRENT, AND LADY FALL PANDY MILL	Ditto Ditto Ditto Ditto Ditto Ditto Ditto Ditto
2694 2695 2696 2697 2698 2699	SHIPLEY BRIDGE BUCKLAND, NEAR DORKING BETTWS, NORTH WALES BRUNNEN LLEDR BRIDGE ROW NEAR TREFFIEW THE FALLS ON THE BRENT, AND LADY FALL	Ditto Ditto Ditto Ditto Ditto Ditto Ditto Ditto
2694 2695 2696 2697 2698 2699 2700	SHIPLEY BRIDGE BUCKLAND, NEAR DORKING BETTWS, NORTH WALES BRUNNEN LLEDR BRIDGE ROW NEAR TREFRIEW THE FALLS ON THE BRENT, AND LADY FALL PANDY MILL LANE, R. J. NINETEEN SPECIMENS	Ditto Ditto Ditto Ditto Ditto Ditto Ditto Ditto Ditto
2694 2695 2696 2697 2698 2699 2700	SHIPLEY BRIDGE BUCKLAND, NEAR DORKING BETTWS, NORTH WALES BRUNNEN LLEDR BRIDGE ROW NEAR TREFRIEW THE FALLS ON THE BRENT, AND LADY FALL PANDY MILL LANE, R. J. NINETEEN SPECIMENS LYNCH, J. H.	Ditto Ditto Ditto Ditto Ditto Ditto Ditto Ditto Ditto Artist.
2694 2695 2696 2697 2698 2699 2700 2701	SHIPLEY BRIDGE BUCKLAND, NEAR DORKING BETTWS, NORTH WALES BRUNNEN LLEDR BRIDGE ROW NEAR TREFRIEW THE FALLS ON THE BRENT, AND LADY FALL PANDY MILL LANE, R. J. NINETEEN SPECIMENS LYNCH, J. H. H.R.H. THE PRINCE OF WALES WINTERHALTER	Ditto Ditto Ditto Ditto Ditto Ditto Ditto Ditto Artist.
2694 2695 2696 2697 2698 2699 2700 2701 2702 2703	SHIPLEY BRIDGE BUCKLAND, NEAR DORKING BETTWS, NORTH WALES BRUNNEN LLEDR BRIDGE ROW NEAR TREFRIEW THE FALLS ON THE BRENT, AND LADY FALL PANDY MILL LANE, R. J. NINETEEN SPECIMENS LYNCH, J. H. H.R.H. THE PRINCE OF WALES , PRINCESS ALICE E. MOIRA	Ditto Ditto Ditto Ditto Ditto Ditto Ditto Ditto Artist. Ditto
2694 2695 2696 2697 2698 2699 2700 2701	SHIPLEY BRIDGE BUCKLAND, NEAR DORKING BETTWS, NORTH WALES BRUNNEN LLEDR BRIDGE ROW NEAR TREFRIEW THE FALLS ON THE BRENT, AND LADY FALL PANDY MILL LANE, R. J. NINETEEN SPECIMENS LYNCH, J. H. H.R.H. THE PRINCE OF WALES WINTERHALTER	Ditto Ditto Ditto Ditto Ditto Ditto Ditto Ditto Artist.
2694 2695 2696 2697 2698 2699 2700 2701 2702 2703	SHIPLEY BRIDGE BUCKLAND, NEAR DORKING BETTWS, NORTH WALES BRUNNEN LLEDR BRIDGE ROW NEAR TREFRIEW THE FALLS ON THE BRENT, AND LADY FALL PANDY MILL LANE, R. J. NINETEEN SPECIMENS LYNCH, J. H. H.R.H. THE PRINCE OF WALES , PRINCESS ALICE E. MOIRA	Ditto Ditto Ditto Ditto Ditto Ditto Ditto Ditto Artist. Ditto
2694 2695 2696 2697 2698 2699 2700 2701 2702 2703	SHIPLEY BRIDGE BUCKLAND, NEAR DORKING BETTWS, NORTH WALES BRUNNEN LLEDR BRIDGE ROW NEAR TREFRIEW THE FALLS ON THE BRENT, AND LADY FALL PANDY MILL LANE, R. J. NINETEEN SPECIMENS LYNCH, J. H. H.R.H. THE PRINCE OF WALES WINTERHALTER , PRINCESS ALICE E. MOIRA H.S.H. THE PRINCESS HOHENLOHE WINTERHALTER	Ditto Ditto Ditto Ditto Ditto Ditto Ditto Ditto Artist. Ditto

DUKE OF SAXE COBURG-GOTHA Ditto

BRITISH DIVISION.

CLASS XXXVIII a.

ART DESIGNS FOR MANUFACTURES.

A.-DECEASED ARTISTS.

N.E. [TRANSEPT] GALLERY, EXHIBITION ROAD.

	ADAM, R.	
2731	DESIGN FOR A CAPITAL TO BE CALLED THE BRITISH	
	Order	C. J. Richardson, Esq.
2732	DESIGN FOR AN ALCOVE, &c	C. J. Richardson, Esq.
	· · · · · · · · · · · · · · · · · · ·	
	ADAM & CIPRIANI.	
2733	Design for a Chimney-Piece	C. J. Richardson, Esq.
	BACON, J.	
2734	Designs for Monuments (two frames)	. T. B. Phillips, Esq.
HIUT	DESIGNS FOR MONUMENTS (INO HAMES)	. 1. D. Philips, Esq.
	BRETTINGHAM.	
2735	DESIGN FOR INTERIOR DECORATION	C. J. Richardson, Esq.
	"a 1 mmany	
	CATTON.	
2736	DESIGN FOR A CANDELABRUM	S. Kensington Museum.
2737	DESIGN FOR A CANDELABRUM	S. Kensington Museum.
2738	DESIGN FOR A CANDELABRUM	S. Kensington Museum.
	CHAMBERS, SIR W.	
2739	Design for Guilloche and Capital	C. J. Richardson, Esq.
2740	Design for Ceiling	C. J. Richardson, Esq.
2741	DESIGN FOR CHIMNEY PIECE	C. J. Richardson, Esq.
2742	DESIGN FOR AN EWER	C. J. Richardson, Esq.
2743	DESIGN FOR DECORATION OF VASE AND FRIEZE	C. J. Richardson, Esq.
2744	Model of Her Majesty's State Coach, the Panels	
	PAINTED BY CIPRIANI	Vezey & Co.
	OTT NUMBER OF THE	
	CHANTREY, SIR F.	
2745	Model of Figure of Kemble.	
2745 _A	Model of Figure of Æsculapius	Hunt & Roskell.
	CHIPPENDALE, J.	

DESIGNS FOR FURNITURE (three frames)

2746 DES 125 . J. Chippendale, Esq.

	FLAXMAN, J.
2747	DESIGNS FOR CERAMIC WARE
2748	- Wedge ood of Bon.
2749	SHIELD OF ACHILLES—ORIGINAL MODEL W. G. Nicholl, Esq.
2749.	A THE SAME (ELECTROTYPED) W. G. Nicholl, Esq.
2750	DESIGNS FOR SILVER WORK (two frames) H. Vaughan, Esq.
2751	DESIGN FOR PLATEAU
2752	Designs for Silver Work, &c. (four frames) . S. Kensington Museum.
	GANDY, J.
2753	Design for a Chandelier
	GANDY & SOANE.
2754	DESIGN FOR THE INTERIOR DECORATION OF A MASONIC
	HALL
	JEANNEST, E.
2754	Daniel St. T. T.
70.022	A DESIGNS FOR METAL WORK
2755	
2756	DESIGNS FOR FIRE-PLACES
2700	
2757	
2758	,
2759	1
2760	DESIGN FOR A CHIMNEY PIECE AND CEILING C. J. Richardson, Esq. DESIGN FOR A CHIMNEY PIECE AND FURNITURE . C. J. Richardson, Esq.
2100	• • • • • • • • • • • • • • • • • • • •
	KILBURN.
0701	A Vorwing on Dragging non Drygging Coops
2761	A VOLUME OF DESIGNS FOR PRINTED GOODS Symonds, Cunliffe, & Co.
	LOCK, MATTHIAS.
	J, 5
	LOCK, MATTHIAS. -3 DESIGNS FOR FURNITURE (four frames) J. Chippendale, Esq. NOLLEKENS.
	LOCK, MATTHIAS. -3 DESIGNS FOR FURNITURE (four frames) J. Chippendale, Esq.
2762-	LOCK, MATTHIAS. -3 DESIGNS FOR FURNITURE (four frames) J. Chippendale, Esq. NOLLEKENS.
2762-	LOCK, MATTHIAS. -3 DESIGNS FOR FURNITURE (four frames)
2762- 2764	LOCK, MATTHIAS. -3 DESIGNS FOR FURNITURE (four frames)
2762- 2764	LOCK, MATTHIAS. -3 DESIGNS FOR FURNITURE (four frames)
2762- 2764 2765	LOCK, MATTHIAS. -3 DESIGNS FOR FURNITURE (four frames)
2762- 2764 2765 2766	LOCK, MATTHIAS. -3 DESIGNS FOR FURNITURE (four frames)
2762- 2764 2765 2766 2767	LOCK, MATTHIAS. -3 DESIGNS FOR FURNITURE (four frames)
2762- 2764 2765 2766 2767 2768	LOCK, MATTHIAS. -3 DESIGNS FOR FURNITURE (four frames)
2762- 2764 2765 2766 2767 2768 2769	LOCK, MATTHIAS. -3 DESIGNS FOR FURNITURE (four frames)
2762- 2764 2765 2766 2767 2768 2769 2770	LOCK, MATTHIAS. -3 DESIGNS FOR FURNITURE (four frames)
2762- 2764 2765 2766 2767 2768 2769 2770 2771	LOCK, MATTHIAS. -3 DESIGNS FOR FURNITURE (four frames)
2762- 2764 2765 2766 2767 2768 2769 2770 2771 2772 2773	LOCK, MATTHIAS. -3 DESIGNS FOR FURNITURE (four frames)
2762- 2764 2765 2766 2767 2768 2770 2771 2772 2773 2774	LOCK, MATTHIAS. 3 DESIGNS FOR FURNITURE (four frames)
2762- 2764 2765 2766 2767 2768 2769 2770 2771 2772 2773	LOCK, MATTHIAS. -3 DESIGNS FOR FURNITURE (four frames)
2762- 2764 2765 2766 2767 2768 2769 2770 2771 2772 2773 2774 2775	LOCK, MATTHIAS. 3 DESIGNS FOR FURNITURE (four frames)
2762- 2764 2765 2766 2767 2768 2770 2771 2772 2773 2774	LOCK, MATTHIAS. 3 DESIGNS FOR FURNITURE (four frames)
2762- 2764 2765 2766 2767 2768 2769 2770 2771 2772 2773 2774 2775	LOCK, MATTHIAS. 3 DESIGNS FOR FURNITURE (four frames)

STOTHARD, T.

	2777 Design for the Wellington Shield and Candelabrum					
			S. Kensington Museum.			
	2777A	CAST OF THE WELLINGTON SHIELD	. Smith & Nicholson.			
	2778-		, ,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,			
		(five frames)	S. Kensington Museum.			
		(=	(0			
		STOTHARD, T.				
	2780	DESIGN FOR A CANDELABRUM	S. Kensington Museum.			
	2781	DESIGN FOR A CANDELABRUM (two frames)	S. Kensington Museum.			
	2782	DESIGNS FOR MONUMENTS	S. Kensington Museum.			
	2783	DESIGNS FOR A MONUMENT, PEDIMENT, &c	Miss Kearsley.			
	2784	DESIGN FOR A SALVER IN POSSESSION OF THE QUEEN .	S. Kensington Museum.			
	2785	DESIGN FOR A STAINED GLASS-WINDOW,—BATTLE OF	v			
		Neville's Cross	S. Kensington Museum.			
	2786	DESIGN—FOUR QUARTERS OF THE GLOBE	Miss Kearsley.			
	2787	DESIGN-FOUR QUARTERS OF THE GLOBE	Miss Kearsley.			
	2788	DESIGN FOR A FRIEZE, AT BUCKINGHAM PALACE, &c	Miss Kearsley.			
	2789	DESIGN FOR A MARBLE ARCH	Miss Kearsley.			
	2790	DESIGN FOR A MONUMENT TO SIR W. MYERS	Miss Kearsley.			
	2791	DESIGN FOR A CANDELABRUM, &c	Miss Kearsley.			
	2792	DESIGN FOR CANEPHORÆ AND CARYATIDES	Miss Kearsley.			
	2793	DESIGN-FOUR QUARTERS OF THE GLOBE, AND A MONU	MENT . Miss Kearsley.			
	2794	Designs for Lamps	. Miss Kearsley.			
	2795	Design for a Monument to Pitt	. W. B. Tiffin, Esq.			
•	2796	DESIGNS—FOUR QUARTERS OF THE GLOBE	. W. E. Frost, Esq.			
	2797	Design for a Salver,—Bacchus and Ariadne,—				
		Executed for George IV	Edward Girling, Esq.			
	2798	Designs for Silver Work	. II. Vaughan, Esq.			
	2799	DESIGNS FOR THE WELLINGTON SHIELD	. H. Vaughan, Esq.			
	2800	DESIGN FOR A SHIELD OF ACHILLES	. H. Vaughan, Esq.			
	2801	DESIGN FOR SILVER WORK, CENTRE-PIECE, AND SALVER	. H. Vaughan, Esq.			
	2802	DESIGNS FOR FRIEZES AT BUCKINGHAM PALACE .	. H. Vaughan, Esq.			
	2803	Design for Silver Work	. II. Vaughan, Esq.			
	2804	DESIGNS FOR FRIEZES AT BUCKINGHAM PALACE.	. II. Vaughan, Esq.			
	2805	Designs for Transparencies	. II. Vaughan, Esq.`			
	2806	Design for Silver Work	. H. Vaughan, Esq.			
	2807 2808	DESIGN FOR A PANEL	. II. Vaughan, Esq.			
	2809	Design for a Panel	. H. Vaughan, Esq.			
	2810	DESIGNS FOR A FRIEZE, BUCKINGHAM PALACE DESIGNS FOR A FRIEZE, BUCKINGHAM PALACE	. H. Vaughan, Esq.			
	2811	DESIGN FOR A PANEL	. II. Vaughan, Esq.			
	2812	DESIGN FOR A FRIEZE AT BUCKINGHAM PALACE	. II. Vaughan, Esq.			
	NOIN	DESIGN FOR A PRIEZE AT DUCKINGHAM TALACE .	. H. Vaughan, Esq.			
		VARDY.				
	2813	Design for an Alcove, and a Fire-place	C. J. Richardson, Esq.			
	2814	Design for Interior Decoration	C. J. Richardson, Esq.			
	2815	Design for a Ceiling	S. Kensington Museum.			
	2816	DESIGNS FOR CHIMNEY-PIECES	S. Kensington Museum.			
		127				

	DUPPA, BRYAN E.
2856	DESIGN FOR MURAL DECORATIONS, BY ENCAUSTIC
	CHALK DRAWING. (The Drawings by CHARLES
	LANDSEER and B. E. DUPPA) Artist.
	DYCE, WM.
2857	DESIGN FOR A STAINED GLASS WINDOW FOR ALNWICK
	Church, Northumberland S. Kensington Museum.
	EARLE, J. H.
2858	Design for a Staircase Ceiling
2859	Design for a Library
	EDGLEY, SARAH J.
2860	Design for Wall Paper Department of Science and Art.
	FERRIER, C. A.
2862	1—3. Designs for Book Plates for Her Majesty's Library . Artist.
	FISH, HENRY.
2863	Design for a Silver Tankard Sheffield School of Art.
	FITZCOOK, H.
2865	SILVERSMITHS' AND JEWELLERS' WORK BOOK Artist.
2866	Design for Fire irons
2867	Designs for Pottery
	FLETCHER, PETER.
2868	DESIGNS FOR AN IRON GATE
	FOLLIOTT, W.
2869	DESIGN FOR SILK HANGINGS (two frames)
2870	DESIGNS FOR CARPETS
	FONSECA, J. H.
2871	Design for a Hearth-rug Department of Science and Art.
	FRANKLIN, JOHN.
2872	DESIGN FOR PLAYING CARDS
, 2012	
0089	GABRIEL, J. ILLUMINATION
2873	
00W4	GEORGE, JOHN B. DESIGNS FOR CARPETS &C
2874	DESIGNS FOR CARLESS, W
	GIBBS, ALEXANDER.
2875	DESIGNS FOR STAINED GLASS WINDOWS (sixteen frames) Artist.
	GIFFORD, JAMES.
2876	Design for a Carpet Aberdeen School of Art.
	GREEN, H.
2877	DESIGN FOR AN ORNAMENTAL METAL GATE, INLAID WITH
	ENCAUSTIC AND ENAMELLED TILES Artist.
	herbé, eugene.
2878	DESIGNS FOR PRINTED GOODS ,
	180

TITLY COMPANY
HILL, OCTAVIA. 2879 DESIGN FOR A CARVED FRAME (executed by G. A. ROGERS) Anna Mary Harrison.
HOLLAND, W.
2880-2 Designs for Interior Decorations
2883 Designs for Stained Glass Windows (seven frames) Artist.
HORSLEY, J. C.
2884 Designs for Art Manufactures—1855-6 (two frames) . Felix Summerly.
HOWARD, V.
2885 DESIGN FOR WALL PAPER Department of Science and Art.
· · · · · · · · · · · · · · · · · · ·
ILLSTON, GEORGE.
2886 Design for a Chandelier
JACKSON, WILLENS, & MORELL.
2887 DESIGNS FOR METAL WORK (thirteen frames) Elkington & Co.
JAMES, CHARLOTTE.
2888 DESIGN FOR A CABINET PANEL Female School of Art.
2889 Design for Paper-hangings Female School of Art.
2890 DESIGNS FOR TABLE GLASS Female School of Art.
JAY, ISABELLA. 2891 DESIGN FOR A TEA SERVICE
JENKS, F.
2892 DESIGN FOR A MAJOLICA DISH Art Union of London.
JENNER & KNEWSTUB.
2893 Designs for Initial Letters, Monograms, &c , Artists.
JONES, H. Jun.
2894 DESIGN FOR ILLUMINATION
JONES, OWEN.
2895 Designs for Book-Covers
2895 A DESIGNS FOR ILLUMINATED WORKS
JULYAN, MARY E.
2896 DESIGN FOR WALL-PAPER Female School of Art.
KILPATRICK, WM.
2897 Designs for a Carpet Glasgow School of Art.
KREMER, J.
2898 Design for Cast-iron Gates
LAING, J.
2899 An Illumination
2900 AN ILLUMINATION
2901 Designs for Illuminations
LARA, LAURENT DE.
2902 ILLUMINATIONS (thirty-three frames) Illuminating Art Union of London.
LAW, ELIZA.
2903 Designs for Book-Covers
2904 DESIGNS FOR SILK HANGINGS
131 F 2

	LEFTWICH, T. W.
2905	DESIGNS FOR CEILINGS AND FLOORS
	LEIGHTON, J.
2906	CAST FROM A BIBLE COVER.
	Great Exhibition Commemoration Shield, 1851.
2907 2908	Design for the Seal of the Royal Dramatic College W. R. Sams, Esq. Designs for a Library Window
	Designs for a Library Window
	DESIGN FOR A TAZZA
	LESSELS, JOHN.
2911	DESIGN FOR BOOK STAMPS, PANELS, FRONTISPIECES, &c Artist.
	Design for Embossed Glass
	LIDDELL, J.
2913	Design for the Metal Case of a Clock near the Italian Court $\ \ .$ Artist.
	LOCK, H. H.
2914	Design for a Filter
	LONGLEY, GEORGE.
2915	Design for Illuminations
	M'CULLOCH, JAMES.
2916	Designs for Book-Covers
	M'GREGOR, SARAH.
2917	DESIGNS FOR HONITON LACE COLLARS AND CUFFS . Female School of Art.
2917A	DESIGNS FOR WALL PAPERS.
	M'LAREN, ARCHIBALD.
2918	Design for a Book-Case
	M'LAREN, WALTER.
2918A	DESIGN FOR AN ECCLESIASTICAL DECORATION Glasgow School of Art,
	MACLISE, D., R.A.
2919	DESIGN FOR CERAMIC-WARE-THE SEVEN AGES OF MAN-Art Union of London.
2920	Design for a Bracelet Felix Summerly.
2921	DESIGN FOR A SILVER CUP Society of Arts.
	M'MILLAN, CHARLES.
2922	Design for an Embroidered Handkerchief Artist.
	MEYER, CHARLES.
2923	Designs for Jewellery (two frames)
	MIDWOOD, W. H.
2924	MIDWOOD, W. H. DESIGN FOR A BOOK-COVER Department of Science and Art.
	MINTON, CAMPBELL, &c.
2925	Designs for the Pavement for the Capitol, Washington . Artist.
2926	DESIGN FOR THE PAVEMENT OF EXETER COLLEGE
	CHAPEL
000	MURPHY, NEIL.
2927	DESIGNS FOR TEXTILE FABRICS (three frames)
	182

	NICHOLLS, ALFRED.
2928	Design for Wall-Paper Department of Science and Art.
	NICHOLSON, WALTER.
2929	Design for a Race-Cup Sheffield School of Art.
	O'CONNOR, MESSRS.
2930	
	ORTNER & HOULE.
2932	DESIGNS FOR SEALS, HERALDRY, &c
	OWEN BROTHERS.
2933	Design for Ribbons
	PATRICK, ELIZABETH.
2935	DESIGN FOR A BEER-JUG
2936	POW, MARY M. Design for a Stair-Carpet Liverpool School of Art.
2000	
	POWELL, SAMUEL.
2937	DESIGN FOR A STAINED GLASS WINDOW
	RAIMBACH, DAVID.
2938	DESIGN FOR WROUGHT-IRON GATES
	RANDALL, J.
2939	Design for a Looking-glass Frame Department of Science and Art.
	RAWLE, J. S.
2940	Designs for Watch-Cases Department of Science and Art.
	RENNIE, GEORGE.
2941	DESIGN FOR GATES IN CAST-IRON OR BRONZE Sheffield School of Art.
	RICHARDSON, CHAS, J.
2942	Designs for Furniture (five frames)
	RICHMOND, ANDREW.
2943	,
2944	
~~~	
2945	ROBINSON, G. T.  Designs
DITEG	
2946	ROGERS, W. H.
2947	Designs for Wood-Carving
WO 11	
6040	ROSKELL, NICHOLAS.
2948	Designs for Silver Work, Cups, &c
00.0	SIMPSON & SON.
2949	DESIGNS FOR TESSELATED PAVEMENTS (2 frames) Artist.
	SLOCOMBE, ALFRED.
2950	
2951 2952	DESIGNS FOR BOOK-COVERS, BOOKBINDERS, &c. , , , , Artist,
\$GB@	PAPER LABELS (two frames)

	SLOCOMBE, CHARLES P.					
2953	DESIGN FOR A VASE IN COMMEMORATION OF THE RUSSIAN WAR . Artist.					
2954	DESIGN FOR A GATE					
2955	DESIGN FOR A LAMP AT BUCKINGHAM PALACE Artist.					
2956	DESIGN FOR A VOLUNTEER BADGE, AND STAMPED PAPER Artist.					
2957	DESIGN FOR RELIEFS ON THE BASE OF A CENTRE-PIECE Artist.					
2958	DESIGN FOR A CENTRE-PIECE					
2959	DESIGN FOR A CENTRE-PIECE					
2909	DESIGN FOR A CENTRE-PIECE					
	SMALLFIELD, F.					
2961	DESIGNS FOR METAL WORK					
2962	DESIGNS FOR A LOVING-CUP					
2963	DESIGNS FOR A JEWEL-CUP					
2000	DESIGNS FOR A DEVICE COLUMN					
	SMITH, THERESA.					
2964	DESIGN FOR A HONITON LACE FLOUNCE Female School of Art.					
2965	DESIGN FOR WALL-PAPER Female School of Art.					
	(COTTONIC)					
	SOUNES, W. H.					
2966	DESIGN FOR PARIAN—MERLIN AND VIVIEN					
	CDADITE I					
2022	SPARKES, J.					
2966A	DESIGNS FOR POTTERY					
	STIRLING, WM. (of Keir).					
0067						
2967	DESIGNS FOR MAJOLICA PLATES					
	STANNUS, HUGH H.					
2968	DESIGN FOR IRON GATES Sheffield School of Art.					
2969	Design for a Silver Tankard Sheffield School of Art.					
2970	DESIGN FOR A SILVER TANKARD					
2971	DESIGN FOR A RACE-CUP Sheffield School of Art.					
STEVENS, ALFRED.						
2972	DESIGNS FOR A MAJOLICA VASE Minton, Campbell, & Co.					
2973	DESIGNS FOR A VASE IN NEVERS WARE Minton, Campbell, & Co.					
2974	Designs for Printed and Examelled Earthen-					
2012	WARE Minton, Campbell, & Co.					
	WARE					
	STREET, G. E.					
2975	DESIGN FOR A PAVEMENT					
0000	STRETCH, MARTHA.					
2976	DESIGN FOR A CARPET					
	STEANE, ISAAC.					
2977	DESIGNS FOR IRON WORK Coventry School of Art.					
2011						
	SUMMERLY, FELIX.					
2977	Design for a Knife Handle					
	SYKES, GODFREY.					
2978	Design for Spandrels Department of Science and Art.					
2919	DESIGN FOR SEARCHEES Department of science and Art.					
	SYKES, GODFREY.					
2979	DESIGN FOR A FRIEZE Department of Science and Art.					
	184					

135

F 4

	SYKES, GODFREY.
2980	
	TURAL SOCIETY'S GARDENS Department of Science and Art.
2981	1
	FOR A CERTIFICATE Department of Science and Art,
2982	
2983	
2984	DESIGNS FOR FOUNTAINS Department of Science and Art.
2985	Department of Detence and 211.
2986	SKETCH DESIGNS FOR A BOOK-COVER, CER-
	TIFICATE, &c Department of Science and Art.
2987	DESIGN FOR A LAMP Department of Science and Art.
2988	The second secon
	OF ART Department of Science and Art.
	TAYLOR, W. H.
2989	DESIGN FOR ILLUMINATIONS
	THEAKER, GEORGE.
2991	DESIGN FOR A CHANDELIER
	THOMAS, JOHN.
2992	DESIGNS FOR A CHIMNEY-PIECE, VASE, MIRRORS, &c Artist.
2993	DESIGNS FOR CHINA PANELS FOR HER MAJESTY'S CHAMBER, WINDSOR
	CASTLE
2994	DESIGNS FOR IRON GATES, FOUNTAINS, MONUMENTS, &c Artist.
	DITORAN III N
2995	THOMAS, W. C.  DESIGN FOR A TABLE
2996	DESIGN FOR A TABLE
N000	DESIGNS POR OLOGIS (ONO HARROS)
	TOWNROE, R.
2997	Design for a Tea-Urn Sheffield School of Art.
2998	DESIGN FOR A SILVER BREAKFAST SERVICE Sheffield School of Art.
	TOWNSEND, H. J.
2999	Designs for Art Manufactures, 1845—6 Felix Summerly.
3000	DESIGNS FOR ART MANUFACTURES, 1845—6 Felix Summerly.
	, , , , , , , , , , , , , , , , , , ,
and the same of	TRUEFITT, G.
3001	DESIGN FOR METAL WORK
	TURNER, READ.
3002	DESIGN FOR A MANTEL-PIECE Sheffield School of Art.
3002A	Designs for Table Knives Sheffield School of Art.
	TURNER, E. P.
3003	DESIGN FOR A LOVING-CUP
3004	Design for a Salver
	STAUNTON, G. C.
3005	DESIGNS FOR A WRITING-DESK, CLARET-JUG, DAGGER-HILT, &c.
	(fourteen frames)

Artist.

	VON HOLTORP, H.	
3006	DESIGNS FOR WALL DECORATIONS	Artist.
3007	DESIGNS FOR STAINED GLASS	Artist.
	VANE, LADY HARRY.	
3008	DESIGNS FOR CHINA DOOR-PLATES	Artist.
		217 0101.
0000	VON STURMER, F.	4
	Design for a Silver Tray, &c	Artist,
3010	DESIGNS FOR CHINA PLAQUES.	
	VERDIER, W.	
	ILLUMINATION	Artist.
3012	Design for a Stamp or Seal	Artist.
	WALLIS, J. W.	
3013	SKETCHES FOR WOOD CARVING	Artist.
3014	WARRINGTON, WILLIAM.  DESIGN FOR STAINED GLASS WINDOWS (9 frames)	4
2014	DESIGN FOR STAINED GLASS WINDOWS (9 frames)	Artist.
	WARREN, A. H.	
3015	DESIGN FOR ILLUMINATION	Artist.
	WELSH, EDWARD J.	
3016	DESIGN FOR A FIRE-PLACE	Artist.
	UWINS, PUGIN, & MACKENZIE.	
3017	A Volume of Original Drawings from Westminster Abbey J. Allni	ıtt Fea
0017		ш, эзыу.
	WILLIS, GEORGINA M.	
3018	Design for Illumination	Artist.
	WILSON, F.	
3019	DESIGN FOR THE WINDOW OF A BAPTISTERY	Artist.
3020	DESIGN FOR A CIRCULAR WINDOW OF A CHURCH	Artist.
	WYATT, M. DIGBY.	
3021	DESIGNS FOR ART INDUSTRY—WORKING DRAWINGS MADE FOR	
	VARIOUS MANUFACTURERS (fifteen frames)	Artist.
	· · · · · · · · · · · · · · · · · · ·	
5000	YUILL, WALTER.	Artist.
3022	Design for a Carpet	Artist.
3023	Designs for Shawls (three frames)	Mittst.

3024 Design for Silk-hangings . .

# SCULPTURE

I Sculpture, the forlorn hope of modern art, has never been such more conspicuously than during the eighteenth century. In Assyria, Egypt, Greece, and Rome, this art stood first in popular estimate, roused the deepest interest, was practised by the ablest men. During the middle ages, again, Sculpture, though less decidedly an element in religion, held her own still, in union with architecture, in England, France, Germany, and Italy, filling the churches with bas-reliefs and monuments, and preceding everywhere the sister art of painting in her renewal and development. Even the sixteenth century, that time of crisis between triumph and degradation, by reproductions of ancient work, or by its employment for decoration and display, gave a kind of third life to sculpture. But by 1750, the art had fallen to the lowest point, at once in technical skill, vitality of meaning, and general estimation; nor can it be said that the efforts of later years have as yet, in any real sense, restored it to its former glories. Sculpture awakens but a cold, feeble, artificial interest, the brief enthusiasm of personal patronage or pedantry. If it appeals at all to popular sympathies, they are the sympathies of ignorance for mechanical trick or mechanical grandeur, for mere mass or for mere minuteness: not for deep or tender feeling, truth to nature, freshness of invention, refinement in handling, loftiness in aim,—for those qualities, in a word, without which the block in the mountain side is far more living than the statue.

nature, freshness of invention, refinement in handling, loftiness in aim,—for those qualities, in a word, without which the block in the mountain side is far more living than the statue.

II Whence this deathly decline in an art second to poetry alone in antiquity and noblemess? It cannot be that modern life has no place or desire for sculpture. The races into whose religion it enters are far more populous and extended than during the Roman empire or the middle ages: even amongst those who do not thus employ it, sculpture is largely required for architecture and for portrait. There is no proof that true genius for the art (always very rare) has been lost from the inheritance of European nations. It is probable that the peculiar technical nature of sculpture may explain its decay. Stone carving preceded and gave the style to metal casting; and the materials for the chisel, by their essential quality requiring and befitting only largeness, grandeur, delicacy in expression, and vital handling of detail—simple earnestness, to put it in brief,—at once greatly restrict the sphere of the sculptor in subject and in execution, and expose his art to suffer first and with most injury any decline in national taste. Whilst this, as in what may be properly called the mediaeval days of Greece and of Christendom, retains a healthy severity and earnestness, sculpture flourishes. But, by a circle often repeated, men's minds turn gradually from loftier qualities to the elaborate, the ingenious, and the sentimental—to meretricious pettiness and analytic detail. Poetry and painting—arts more truly plastic than that which bears the name—accommodate themselves to the change, and, taking the better elements in the altered taste, or turning to new fields altogether, produce admirable works:—Giotto and Leonardo are followed by Tintoret and Rubens; Wordsworth and Shelley replace Shakespeare and his successors: or perhaps some solitary genius lets the present take its way, and is content to influence the years to come by 'Paradise Lost.'

Fig. 3. Spain. But in Italy and France another and not less fatal cause was concurrently awakened, —the direct result of that intellectual movement of the sixteenth century, to which we owe so much of the deepest moment to modern life. Sculpture in those countries—and in England, when the art was here revived—did not sink into fancifulness and ornamentalism only: subjects snitable to the essential conditions of marble were retained—were, indeed, held, as before, the true region of the art. Simplicity, tenderness, grandeur, thought, were required of the sculptor; but, by a perversity rare even in the annals of human perverseness, at the moment when these qualities were required, they were rendered absolutely unattainable by the subjects prescribed to him. Like the tyrant of the great Roman epic,

137

the false taste of that age chained a living art to a dead mythology, and the sculptors of Christendom were compelled to reproduce the pantheon of Paganism. To state this is surely sufficient: such an attempt any way could produce only what has been producedthree centuries of abortive endeavour. But the attempt itself, owing to the imperfect scholarship and corrupt ideals of the Renaissance period in France and Italy, was made scholarship and corrupt ideals of the Renaissance period in France and Italy, was made under the least favourable conditions; for the mythology and the legends which pedantry and fashion (follies allied not then only) gave as the sole legitimate subjects for sculpture, were—not the once vital and always poetical belief of the glorious Athens, of Ionia or of Achaia, the personified powers of nature and of the soul,—but those misunderstood and perverted repetitions with which a race, below the Greek as much in morality as in intellect, had amused itself under imperial despotism. It was the Roman Renaissance, the tales of Ovid, the legends of Apuleius, the travestied heroes of Livy or of Lucan, which supplied an existence, false and shallow as its sources, to modern sculpture: crushing many a noble artist by the dead weight of themes which he could not vivity, paralyzing his hand by compelling him to study, not from nature, but from stone; and, at the same time, ruining the taste of whole natives, but desired before them weeks which they could not either modernest. taste of whole nations, by placing before them works which they could neither understand,

nor enjoy, nor compare with any real standard.

IV What wonder that, beneath this double persecution, the lust for luxury and ornamentalism—the mania for the copy of a copied mythology—sculpture should have fallen to the low estate of a hundred years since? that more than one century has been required to the low estate of a hundred year since? before she can even see the ways of truth and tenderness and nature open once again before her?—that the declining taste which gradually sank sculpture to its level should itself sink through reaction from the degenerate art? As this public decline has been almost always in the direction of display and ornament, it might be expected that at least the qualities of refinement and delicacy in work would be secure to last and flourish. This has been the case for a while; but, under two irresistible causes, even manual dexterity and carefulness case for a while; but, under two irresistible causes, even manual dexterity and carefulness finally disappear. Excellence in art is not only always accompanied by tenderness and finish, but tenderness and finish cannot exist in any high degree in separation from excellence. This law, from the nature of the material, holds more strictly true in regard to sculpture than to painting or poetry. No art can less afford to decline from the highest standard than the art which is summed up in this one quality—simple earnestness. Thus, when decoration or falsehood are sought instead, true sculpture, and with this delicacy and refinement, become impossible. Public taste, reacting on the artist, now fulfils the second law of degeneracy. No longer educated by models of excellence, what sculpture can do in her glory is soon forgotten, with hardly less completeness than if she were numbered amongst the arts confessedly lost from the fields of human achievement. Neither energy in the figure or meaning in the group, neither vitality in the surface or truth in the drapery, are figure or meaning in the group, neither vitality in the surface or truth in the drapery, are longer looked for or missed: the dulled perception, and uneducated apathetic eye, would hardly recognize them if present. The sculptor follows the fashion by which his labour and his gains are so much facilitated; and soon a barbarous slovenliness, varied from time to time by some new phase of false elaboration, or meretricious pedantry, sets in, and the Athéne of Phidias is succeeded by the Icons of Byzantium.

V Then, in modern days—for the Lower Empire has not reigned on the Hellespont only—begins a period of chaos. It is disputed whether repetitions of a dead antiquity or sentimental subjects from the present, the ideal or the real, should be aimed at. Learned speculation takes the place of living work; the bewilderment spreads and multiplies between patron and artist: whilst the perplexed public, dimly conscious that what are paraded as masterpieces cannot be such works as of old were the ransom of cities, alternately echoes the applause which appears to come from some mysterious upper world of taste beyond its knowledge, or more wisely confesses that neither interest or pleasure can be found in sculpture. Meanwhile, the true artist—if such there be—fallen on alien days, labours on unfelt and unregarded; for his works are judged or neglected by those who refer neither to nature or to previous achieved success as standards. His example is thus lost, and the art

pursues its forlorn career, fed by idle praise, or frozen by general incredulity.

VI That this attitude of the public mind is the continual complaint of European sculptors and of those seriously interested in the art, must be the justification for thus giving what, at the same time, is a confession that European sculpture is in an unhealthy and unsatisfactory state. It may be also an excuse for not chronicling the stages or censuring the failures in a course which cannot be regarded as a course of triumph. And the reasons for the decline first noticed suggest that the artists have been, in large degree, rather its victims than its causes. Sculpture, of all arts the most arduous in execution, is at the same time, the most delicate of nature: like some tender and sympathetic living creature, if not understood, she fades and perishes. If few modern sculptors of merit for all time in Imaginative work can be named,—if the prevailing schools of the last hundred years must be divided mainly between the ornamental, the pedantic, and the commonplace,—not without certain groups only characterized by extravagance or emptiness,—these judgments should not be given without great reserve as regards the individuals who have suffered from the long train of external depressing influences. That such classes should comprise so many minor sculptors is not wonderful, when men by nature so highly gifted as Canova and Flaxman have been able to carry the art so little onward, and have left no permanent effect except from

the defective side,—Canova turning his followers to operatic sentimentalism; Flaxman, to antiquarian revival. Yet the Italian, by the grace and finish of his early works, appeared to his contemporaries the restorer of a lost art; whilst the neglected Englishman, whom Canova praised with the liberality of genius, possessed a loveliness of invention, a sense of simplicity, an instinctive poetry and grace, which, in a more appreciative age, would have placed the name of Flaxman with the best of his contemporaries in national estimation. If, however, the favourite subjects of these men, of Thorvaldsen, Gibson, and other distinguished artists are remembered, it is intelligible why imaginative sculpture should be the fallen art she has long been, praised by patrons, meaningless to the world at large. Will it not at some time appear one of the strangest of delusions, that a mythology, dead for two thousand years, should have been fancied a living interest to the nineteenth century? There is a little dialogue in Sterne's novel which dramatically sets forth the attitude of the connoisseur and the common-sense spectator towards 'ideal sculpture:'—'There are two Loves:' said Mr. Shandy, 'the first, without mother, where Venus had nothing to do; the second, begotten of Jupiter and Dione.'—'Pray, brother,' quoth my Uncle Toby, 'what has a man who believes in God to do with this?'

VII One branch of sculpture, however, remains, which has always maintained more or less of life; and to this, with the recovery of a more vital manner in architecture, and the re-union of the arts so long divorced, we may fairly look with hope for the future. For Portraiture, since mastery in it was first reached (hardly before the age of Alexander), has remained, and must always remain, the foundation of excellence in sculpture, as it will finally be recognized in regard to painting. The corrupting influences of popular taste, already described, act with less immediate force on the bust than on the statue. Men are here a little less unwilling to compare the semblance with the reality, and wanderings from nature are more easily traced, or censured with greater freedom. It is true that here also the general false position of the art appears. How few public or monumental statues can be named which do not fail, often utterly, from the conventional classical style, bringing with it feebleness in modelling and tameness in outline,—from meretricious trick, or shallow artifice,—from vacuousness and slovenly execution! Conspicuously placed as they are, how few have any interest or influence over the thousands who would be 'moved as by a trumpet' by the real effigy of a Richard, a Wellington, a Newton, a Napier, a Peel,—even of the Sovereigns in their succession, or men of local mark and position! To foreigners who visit Trafalgar Square or St. Paul's,—to Englishmen who know Berlin and Paris, the Louvre and the Santa Croce,—it will be needless to add more, or give the list of recognized too-familiar failures. But Foley, Rauch, and Rietschel, may be properly named amongst the few honourable exceptions.

VIII These remarks apply to the larger and more difficult style of portrait statues. But returning to the bust, a series of heads, occasionally figures, of real excellence may be traced during the last hundred years, rarely, perhaps, rising to high and severe perfection in design, most rarely to vitality in execution, yet often proving that men whose ability was sacrificed in imaginative art, with better opportunity would have rivalled better times. Amongst those Englishmen who rank thus are Nollekens, Banks, Chantrey, Flaxman, Watson, Foley; Canova, Danneker, with many more less known here, in France, Germany, and Italy. The work of Nollekens, though not rising to genius, is careful and lifelike. No one will fail to find truth and grandeur in Rauch, Foley, and Watson. Canova brought to his busts the smoothness and elaboration, Flaxman the poetry, of his ideal groups. Chantrey's influence on the art has been unhappy; himself a master in picturesque effect and facile likeness, but far less successful in truth of modelling and execution, he left a school in which the picturesque soon faded into commonplace, and severity into slovenliness.

Several sculptors (as Behnes and Butler), have more or less escaped this overshadowing tradition; and we may note Foley, Watson, and Woolner as artists who have boldly and consistently renewed the earlier and severer style. The works of the two former have been spoken of already as truthful, dignified, and conscientious; to these qualities the latter adds simple earnestness and intensity in expression, inventiveness in arrangement, with a tenderness and finish in execution without which marble never passes into vitality. Of similar quality in Art are the Animal designs by Julius Haehnel, of Schmiedeberg in Prussia. Widely different as these are in subject, there is a greatness and a grace about them, which raises his work to an excellence, within its sphere not inferior to that of the Arthur and Constance. The Giraffe in her stateliness, the Lion in his strength and his repose, have been rendered in no extant sculpture with a truth and insight like Haehnel's. The works of such men, whenever we meet with them, supply more or less a measure of what serious sculpture can reach. Let us hope that spectators, comparing excellence in modern art with real life, and then again with what has been done by master-artists of old, will gradually learn to praise and encourage such work alone as agrees with the one and only standard—Nature. Give us but this, and Sculpture will soon follow the brighter fortunes of Painting.

F. T. P.

## BRITISH DIVISION.

## CLASS XXXIX.

# SCULPTURE, MODELS, DIE-SINKING, AND INTAGLIOS.

### A .- DECEASED ARTISTS.

### PRINCIPAL GALLERY, CROMWELL ROAD.

BANKS, T., R.A. (1735—1805).	
MARBLE STATUE—A FALLING TITAN	Royal Academy.
PLASTER STATUE—ACMILLES LAMENTING THE LOSS OF	
Briseis	. British Institution.
" Δακρύσας, ἐτάρων ἄφαρ ἔζετο νόσφι λιασθεἰς."—II. i.	349.
PLASTER BAS RELIEF-THETIS RISING TO CONSOLE	
ACHILLES From the Marble	in the National Gallery.
" Καρπαλίμως δ' ἀνέδυ πολιῆς ἀλὸς, ἤΰτ' ὀμίχλη.'—Il. i.	359.
TERRA-COTTA MODEL—STATUETTE—ACHILLES PUTTING	
ON HIS HELMET	. E. H. Corbould, Esq.
NOLLEKENS, J., R.A. (1737—1823).	
MARBLE STATUE—MERCURY	. Earl of Yarborough.
MARBLE STATUE-VENUS TYING HER SANDAL	T. Chamberlayne, Esq.
PLASTER BAS RELIEF—CUPID AND PSYCHE EMBRACING	From the Marble in the Royal Academy.
MARBLE BUST-RIGHT HON, WILLIAM PITT	LieutGen. Angerstein.
*** This is the first of the numerous busts made by	
the sculptor, from the cast which he took of Mr.	
Pitt's face after death.	
MARBLE BUST—RIGHT HON. CHARLES JAMES FOX .	T. Chamberlayne, Esq.
MARBLE BUST—EARL OF LIVERPOOL	Her Majesty.
MARBLE BUST-MARQUIS OF ROCKINGHAM	. Earl of Yarborough.
Marble Bust—Sir Joseph Banks	. Earl of Yarborough.
BACON, J., R.A. (1740-1799).	
PLASTER STATUE—MARS	Society of Arts.
FLAXMAN, J., R.A. (1755—1826).	
MARBLE GROUP—THE FURY OF ATHAMAS: INO ENDEA-	
VOURING TO RESCUE HER CHILDREN, LEARCHUS	
AND MELICERTES, FROM DESTRUCTION BY THEIR	
·	
FATHER	. Marquis of Bristol.
	. Marquis of Bristol H. T. Hope, Esq.

FLA	XMAN, J., R.A.	(1755-185	26.)		
PLASTER BAS RELIEF—	"THY KINGDOM	Соме".			
PLASTER BAS RELIEF—	"Deliver us fro	M EVIL"			
*** This and the	preceding were m	odels for t	two		
panels on a mo	onument erected b	y Sir Fran	ncis		
Baring in Miche	ldever Church, Ha	nts.			
PLASTER BAS RELIEF-	THE GOOD SAMAI	RITAN .			
PLASTER BAS RELIEF-	FAMILY AFFECTI	on (St. Jo	hn,		
xiii. 33, 34)					
*** Model for part					
•	gton Church, North				
PLASTER BAS RELIEF—	-	_			
PLASTER BAS RELIEF-			RA		
FROM OLYMPUS .					,
SILVER GILT—SHIELD					
SCRIPTION OF HOME					. Her Majesty.
NOTICE OF ALCEL	(		·	•	. 210/ 2120/0009.
	SI, J. C. F., R.A.				
MARBLE BUST-LORD-C	HANCELLOR THUR	LOW .			. Her Majesty.
	TTT T G TO /1505	1011			
Drown Harman A Com	HILLS, R. (1765			Tr1	7 1 75 61 7
Bronze Figure—A St.	AG		•	. 1 n	e late Mrs. Garle.
WESTMA	ACOTT, SIR R.,	R.A. (1775	<b>—1</b> 85	6).	
MARBLE GROUP-NYME				Marqui	s of Westminster.
MARBLE STATUE—A N				. 1	Earl of Carlisle.
PLASTER GROUP—THE					. H. Cole. Esq.
					*
	REY, SIR F., R				
Marble Statue—John			Royal	Institu	tion, Manchester.
MARBLE BUST-VISCOU	NT CASTLEREAGH				. Her Majesty.
MARBLE BUST—FIRST I	Duke of Sutheri	AND .		. B	ritish Institution.
MARBLE BUST—RIGHT MARBLE BUST—THE LA	Hon. George Ca	NNING .		. Du	ke of Devonshire.
		PEEL .			. Her Majesty.
Marble Bust—Benjan	IIN WEST, P.R.A.				Royal Academy.
MARBLE BUST—HENRY					Royal Academy.
MARBLE BUST-JOHN F	CENNIE				. G. Rennie, Esq.
	COMM T /1705	1000\			
MARBLE GROUP—A FO	GOTT, J. (1785-	•			. B. Gott, Esq.
TERRA-COTTA MODEL—.				•	
TERRA-COTTA MODEL				•	. B. Gott, Esq.
					P Cott For
SOCIETY TERRA-COTTA MODEL—.			٠		B. Gott, Esq.
TERRA-COTTA MODEL-	A BLI DEGGAR .		•	•	B. Gott, Esq.
C.	AMPBELL, T. (1	790—1858)			
MARBLE STATUE-CUP	D TAKING THE I	ORM OF .	As-		
CANIUS, TO DECEIVE	DIDO				. Lord Kinnaird.
, " pu	eri puer indue vult	us."—Virg.	Am.	i. 684.	
MARBLE BUST—PRINCE					
MARBLE BUST-THE LA	TE EARL GREY				Her Majesty.
141					

	JOSEPH, S. (1791—1850.)				
	PLASTER STATUE—WILLIAM WILBERFORCE			Rev. R.	Ainslie.
	(Model for the monument erected in Westminster A	Lbl	ey.)		
	WYATT, R. J. (1795—1850.)				
	Marble Group—Ino and Bacchus		Marq	uis of Al	bercorn.
	MARBLE GROUP-NYMPH AND CUPID		-	S. Holfor	
	MARBLE STATUE—GIRL BATHING			I. T. Ho	
	RENNIE, G. (1801—1860).			Mrs. G.	Donnia
	MARBLE GROUP—CUPID AND HYMEN	•		M18. G.	пеппие.
,	WATSON, M. L. (1804—1847).				
	PLASTER BAS RELIEF-SLEEP AND DEATH BEARING				
	THE BODY OF SARPEDON		J	. H. Fole	y, Esq.
	" Πέμπε δέ μιν πομποΐσιν ἄμα κραιπνοΐσι φέρεσθαι "' Υπν $\phi$ καὶ Θανάτ $\phi$ διδυμάσσιν."— $I$ l. $x$ vi. $6$ 31 .				
	PARK, P. (1855.)				
	Plaster Bust—Sir W. Ross		J	Rawling	gs, Esq.
	MARBLE BUST-A. H. LAYARD, ESQ		j	G. Frit	h, Esq.
	D LIVING ARTISTS				
	B.—LIVING ARTISTS.				
	ADAMS, G. G.				
	MARBLE GROUP-MASSACRE OF THE INNOCENTS				Artist.
	MARBLE BUST-THE LATE DUKE OF WELLINGTON .				Artist.
	(From a cast of the face taken after death.)				
	MARBLE BUST-GENERAL SIR W. NAPIER				Artist.
	MARBLE BUST—SIR FRANCIS BURDETT		Miss	Burdett	Coutts.
	(From a cast of the face taken after death.)				
	Bas-reliefs (inserted in the pedestal of the preceding)		Miss	Burdett	Coutts.
	1. SIR FRANCIS BURDETT AT WESTMINSTER SCHOOL.				
	2. SIR F. BURDETT IN THE HOUSE OF COMMONS.				
	3. SIR F. BURDETT RELEASED FROM THE TOWER.				
	A CASE OF SILVER MEDALS			•	Artist.
	A Case of Wax Medallions	٠			Artist.
	AMBUCHI, T.				
	MARBLE STATUETTE—GIOTTO, AS SEEN BY CIMABUE,				
	DRAWING A SHEEP ON THE GROUND				Artist.
	ARMSTEAD, H. H.				
	BRONZE STATUETTE—ALFRED THE GREAT	٠	•	•	Artist.
	BRONZE STATUETTE—WILLIAM THE CONQUEROR	•			Artist.
	CLAY MODEL FOR A GROUP OF SCULPTURE—Eve's				Austra
	Dream ("Paradise Lost," B. IV. V. 800—809)	•		10	Artist.
	BAILY, E. H., R.A.				
	MARBLE STATUETTE—THE INFANT BACCHUS		À.	H. Novel	li, Esq.
	142				

	BAILY, E. H., R.	.A.		
PL	ASTER GROUP—THE THREE GRACES	. , .	R. Da	wson Clegg, Esq.
$P_{\rm L}$	ASTER STATUE—EVE AT THE FOUNTAIN.			
$P_{\rm L}$	LASTER STATUE—NYMPH SLEEPING.			
$_{\mathrm{PL}}$	LASTER STATUE—THE LATE DR. WOOD .			
	(Model for the statue erected in St. John	i's College,	Cambridg	ge.)
$_{\mathrm{PL}}$	ASTER STATUE—NYMPH PREPARING TO BA	THE	R. Da	wson Clegg, Esq.
$\mathbf{M}_{A}$	ARBLE BUST—PROFESSOR OWEN		•	$Professor\ Owen.$
	BEHNES, W.			
$\mathbf{M}_{A}$	ARBLE GROUP—CUPID WITH DOVES .			Artist.
PL	LASTER STATUE—THE LATE DR. BABINGTO	N .		Artist.
	(Model for the monument erected	d in St. Pa	ul's.)	
MA	ARBLE BUST—LORD LYNDHURST			Lord Lyndhurst.
$\mathbf{M}_{A}$	ARBLE BUST—THE LATE THOMAS CLARKSO	ZC	Corpor	ration of London.
	BELL, J.			
M	ARBLE STATUE—THE EAGLE SLAYER.			Earl Fitzwilliam.
	ARBLE STATUE—LALAGE			Earl Fitzwilliam.
	"Dulce ridentem Lalagen			
	Dulce loque		for. Od. I.	xxii. 23.
70.00	ARBLE STATUE—DOROTHEA			Artist.
	ARBLE STATUE—DOROTHEA		•	Artist. Artist.
	LASTER STATUE—SIR ROBERT WALPOLE		•	Artist
11	(Model for the statue erected in St. Stephe		Westmins	
	(Albari Tol till Statute Crossed II St. Stophi	,	TT ORUMENTS	,
	BIRCH, C. B.			
PL	LASTER STATUE—THE LOVE-TEST .			Artist.
	BRODIE, A.			
M	ARBLE STATUETTE—"HIGHLAND MARY"			Artist.
3.5	BRODIE, W., R.S			
	ARBLE STATUE—ŒNONE DESERTED BY PAI	RIS .		Lord Ashburton. uis of Lansdowne.
	ARBLE STATUE—MEMORY			
IVL 2	ARBLE BUST—DANTE		marq	uis of Lansdowne.
	BUTLER, T.			
	ARBLE BUST—THE HON, MRS. G. NORTON			B. Sheridan, Esq.
	ARBLE BUST—THE LATE SIR JAMES EYRE		-	tion of Hereford.
	ARBLE BUST—JOHN EDMUND READE, ESQ.			J. E. Reade, Esq.
	LASTER BUST—THE LATE CHARLES KEMBL		•	Artist.
PL	LASTER BUST—CHARLES KEAN, ESQ		•	Artist.
	CARDWELL, H	τ.		
M	ARBLE GROUP—PAN AND CUPID			hn Malcolm, Esq.
	ARBLE GROUP—PAN AND CUPID			
M.	ARBLE STATUE—DIANA ABOUT TO BATHE ARBLE STATUE—SABRINA (from "Comus")			
M.	ARBLE STATUE—DIANA ABOUT TO BATHE			
M.	ARBLE STATUE—DIANA ABOUT TO BATHE ARBLE STATUE—SABRINA (from "Comus") RONZE GROUP—HUNTSMAN AND STAG			. Artist. J. Murray, Esq.
MA MA Br	ARBLE STATUE—DIANA ABOUT TO BATHE ARBLE STATUE—SABRINA (from "Comus") RONZE GROUP—HUNTSMAN AND STAG CAREW, J. E.			. Artist. J. Murray, Esq.
MA MA Br	ARBLE STATUE—DIANA ABOUT TO BATHE ARBLE STATUE—SABRINA (from "Comus") RONZE GROUP—HUNTSMAN AND STAG CAREW, J. E. LASTER STATUE—THE FORTUNE-TELLER			. Artist. J. Murray, Esq. . Fairbairn, Esq.

CARTER, MISS BONHAM.				
PLASTER STATUETTE-MISS FLORENCE NIGHTINGALI	e.			. Artist.
CHEVERTON, B.				
IVORY BUST—HER MAJESTY THE QUEEN				. Artist.
(Executed by machinery.)		•	•	· Artist.
Ivory Bust—King Louis Philippe				
(Executed by machinery.)	•	•	•	. Artist.
(Zacowiou of machinery.)				
CORBOULD, E. H.				
CLAY MODEL—CHARIOT-RACE BETWEEN MENELAUS A	ND			
Antilochus (Homer, Il. xxiii. 418)				. Artist.
CLAY MODEL—ST. GEORGE AND THE DRAGON .				. Artist.
CLAY MODEL—DEATH OF RUFUS				. Artist.
OD IMMENDERY TO				
CRITTENDEN, J. D.				
PLASTER STATUE—THE ORPHAN FLOWER-GIRL .	•	•	•	. Artist.
DAVIS, E.				
MARBLE GROUP-CUPID CAUGHT FLYING			1.	. Artist.
MARBLE ALTO-RELIEVO—THE VIRGIN AND CHILD			. F.	Fuller, Esq.
PLASTER ALTO-RELIEVO—THE VIRGIN AND CHILD				. Artist.
Bronze Statue—Josiah Wedgwood			The	Subscribers.
(Monument to be erected at Stoke-upon-	Trent	t.)		
PLASTER STATUE—REBECCA AT THE WELL				. Artist.
PLASTER BAS-RELIEF-DIANA AND ENDYMION				. Artist.
				. 2270000.
DURANT, MISS S.				
MARBLE BUST—MRS. BEECHER STOWE				. Artist.
MARBLE BAS-RELIEF—THETIS DIPPING THE INFA	NT			
ACHILLES IN THE STYX	•		Sir .	F. Goldsmid.
MARBLE BAS-RELIEF — THETIS RECEIVING FR	OM			
Vulcan the Arms of Achilles	•	•	Sir.	F. Goldsmid.
MARBLE BAS-RELIEF - THETIS RISING FROM THE S				
TO PERFORM THE FUNERAL RITES OF ACHILLES			Sir.	F. Goldsmid.
DURHAM, J.				
PLASTER STATUE (BRONZED)—HER MAJESTY THE QUEE	x H	RH:	the Post	nce of Wales
(Originally designed as a Monument of the Great 1				,
MARBLE STATUE—HERMIONE ("Winter's Tale") .				
MARBLE GROUP—"GO TO SLEEP"				ennoch, Esq.
PLASTER GROUP—THE PARTING OF PAUL AND VIRGI		•		
MARBLE BUST—PEACE				eswick, Esq.
		·		204.
EARLE, T.				
PLASTER GROUP—TITANIA ASLEEP, WATCHED BY A				. Artist.
(" Midsummer's Night's Dream."—Act II.	, S. 3	.)		
PLASTER STATUE—HYACINTHUS				Artist.
PLASTER STATUE—L'ALLEGRA				. Artist.
PLASTER STATUE—SIN TRIUMPHANT				Artist.
Marble Bust—Her Majesty				. Artist.
144				
	-			

EDWARDS, J.
PLASTER STATUE—RELIGION
PLASTER STATUETTE—PHILOSOPHY
THREE PLASTER BAS-RELIEFS (INSERTED IN THE
PEDESTAL OF THE PRECEDING):—
1. Self-Knowledge.
2. Consolation,
3. Hope.
o, nore,
FOLEY, E. A.
MARBLE BUST—SAMUEL LOVER, Esq S. Lover, Esq.
PLASTER BUST—THE LATE CATHERINE HAYES S. B. Haydon, Esq.
Marble Bust—Innocence
PLASTER BUST—THE LATE MRS. WARNER AS THE
TRAGIC MUSE
FOLEY, J. H., R.A.
PLASTER (BRONZED)—EQUESTRIAN STATUE OF THE LATE
VISCOUNT HARDINGE
(Model for a Monument in Bronze erected at Calcutta).
Marble Group—Ino and Bacchus Earl of Ellesmere.
MARBLE STATUE—CARACTACUS Corporation of London.
MARBLE STATUE—EGERIA ("Childe Harold," Canto IV.,
Stan. 118) Corporation of London.
PLASTER STATUE (BRONZED)—OLIVER GOLDSMITH The Subscribers.
(To be erected in front of Trinity College, Dublin.)
MARBLE BUST—THE LATE MRS. H. WELLS
MARBLE BUST—LIEUTGENERAL SIR J. OUTRAM Artist.
PLASTER GROUP—THE YOUNG MOTHER Artist.
FONTANA, G.
MARBLE GROUP—CUPID CAPTURED BY VENUS
FREEMAN, MRS.
MARBLE GROUP—THE PRINCES IN THE TOWER Artist.
MINDE CHOOL THE THINGS IN THE LOWER
FULLER, C. F.
MARBLE STATUE—RHODOPE
Marble Bust—Undine
MARBLE BUST—EPIC POETRY
GATLEY, A.
FOUR STATUETTES OF RECUMBENT ANIMALS— Artist.
1 and 2 (Marble). Lions.
3 (Marble). A Lioness.
4 (Plaster). A Lion.
Marble Statue—Night
MARBLE STATUE—Echo
MARBLE BAS-RELIEF—PHARAOH AND HIS ARMY IN
THE RED SEA
145

GIBSON, J., R.A.
MARBLE STATUE (COLOURED)—VENUS R. Berthon Preston, Esq.
MARBLE STATUE (COLOURED)—PANDORA Lady Marian Alford.
MARBLE STATUE (COLOURED)—CUPID R. S. Holford, Esq.
MARBLE GROUP—NYMPH PLAYING WITH CUPID J. Malcolm, Esq.
MARBLE STATUE—A GIRL AT THE BATH Earl of Yarborough.
Marble Bust—Grazia
MARBLE BUST—DUCHESS OF WELLINGTON Duchess of Wellington.
GRANT, MISS
MARBLE BUST-LIEUT, GENERAL SIR J. HOPE GRANT . John Grant, Esq.
HALSE, G.
MARBLE STATUE—DEFENDING THE PASS
HANCOCK, J.
PLASTER STATUE—MAIDENHOOD (FROM LONGFELLOW) Artist.
PLASTER STATUE (BRONZED)—ARIEL (from "The Tempest") Artist.
PLASTER ALTO-RELIEVO—HEAD OF UNA (from Spenser's
"Faery Queene")
· HAYTER, SIR G.
MARBLE BUST—ATALANTA
HOSMER, MISS H. J., U.S.A.
MARBLE STATUE—ZENOBIA CAPTIVE Artist.
MARBLE STATUE — PUCK ("Midsummer Night's
Dream") H.R.H. the Prince of Wales.
MARBLE BUST-MEDUSA Lady Marian Alford.
HUTCHISON, J.
MARBLE BUST—A ROMAN MATRON J. Gibson Craig, Esq.
MARBLE BUST—ROMAN GIRL
PERIODE FOR TOTAL CHEEK,
JONES, J. E.
MARBLE BUST—LORD BROUGHAM L. Edmonds, Esq.
MARBLE BUST—VISCOUNT PALMERSTON J. Kincaid, Esq.
MARBLE BUST—THE EARL OF CLARENDON W. Dargan, Esq.
MARBLE BUST—THE EARL OF CARLISLE W. Dargan, Esq.
JONES, W. D.
PLASTER GROUP—THE DOVE PROTECTED
TRASTER GROUP—THE DOVE TROTECTED
LAWLOR, J.
MARBLE STATUE—CLIO
MARBLE STATUE—TITANIA ("Midsummer's Night's Dream") . E. White, Esq.
I OHOU I O
LOUGH, J. G.  MARBLE STATUE—COMUS (from Milton's "Masque") . Corporation of London.
MARBLE STATUE—THE MORN
(Model for the monument erected in St. Paul's.)
BRONZE STATUE—MILO ATTACKED BY A WOLF . Cust and exhibited by
Messrs. Robinson & Cottam.

LYNN, S. F.
PLASTER STATUE—REFLECTION
PLASTER STATUE—REFLECTION
PLASTER STATUETTE—EVANGELINE
MACDONALD, L.
Marble Statue—A Suppliant
MACDOWELL, P., R.A.
MARBLE STATUE—LEA (Moore's "Loves of the Angels") Corporation of London
MARBLE STATUE—PSYCHE ABANDONED BY CUPID T. Baring, Es
MARBLE STATUE—THE DAY-DREAM
"A sudden thought, all sweetness in its depths, And yet perplex'd by some vague doubt, that came Like to a shadow playing in the sun, Entranced her as she stood with poised foot, And downward eyes; a dream of past and future, With music in it from afar, now low And pensive, now with songs and cymbals gay! What was that thought?"
MARBLE STATUE—CUPID DRAWING AN ARROW . Wentworth B. Beaumont, Es
Marble Statue—A Girl Reading Somerset Beaumont, Es
MARSHALL, W. C., R.A.
MARBLE STATUE—GRISELDA (from Chaucer's "Clerke's
Tale") Corporation of Londo
MARBLE STATUE—SABRINA (from Milton's "Comus")
MARBLE STATUE—OPHELIA (from "Hamlet")
MARBLE STATUE—DANCING GIRL REPOSING Art Union of Londo
PLASTER STATUE (BRONZED)—SAMUEL CROMPTON Artic
(Model for a bronze monument to be erected at Bolton.)
PLASTER STATUE—LORD CLARENDON
(Model for the statue erected in St. Stephen's Hall, Westminster.)
MILLER, F. M.
PLASTER BAS-RELIEF—TITANIA ASLEEP (from "Mid-
summer Night's Dream") J. B. Bunning, Es
PLASTER BAS-RELIEF - EMILY DISCONSOLATE (from
Wordsworth's "White Doe of Rylstone") J. B. Bunning, Es
MILNES, T.
PLASTER STATUE—"CABOT;" a dog presented by the
people of Newfoundland to H.R.H. the Prince of Wales Artic
MUNRO, A.
MUNRO, A.  MARBLE GROUP—"CHILD-PLAY"

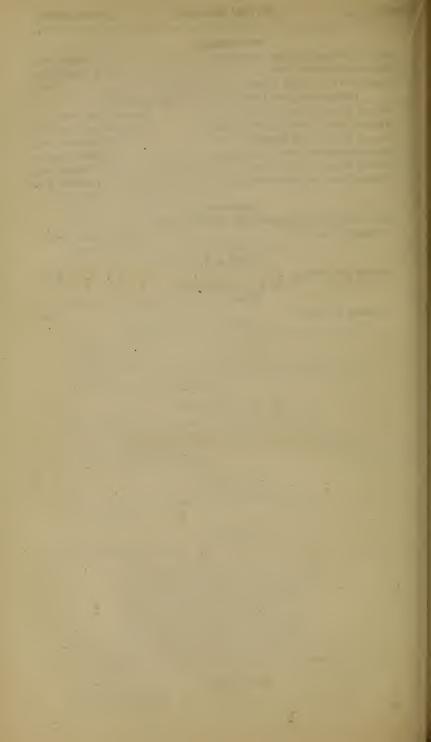
#### NOBLE, M.

NOBLE, M.
PLASTER STATUE (BRONZED)—LIEUTGENERAL SIR JAMES OUTRAM. Artist.
MARBLE STATUE—THE LATE ADMIRAL LORD LYONS The Subscribers.
(Monument to be erected in St. Paul's.)
MARBLE STATUE—PURITY E. R. Sangworthy, Esq.
MARBLE STATUETTE—THE MARQUIS OF LANSDOWNE
Frances, Countess of Waldegrave.
PLASTER STATUE—DR. ISAAC BARROW
(Model for the statue erected in the Chapel of Trinity College, Cambridge.)
MARBLE BUST—THE DUKE OF NEWCASTLE Duke of Newcastle.
MARBLE BUST—THE EARL OF SHAFTESBURY T. Barnes, Esq.
MARBLE BUST—PROFESSOR FARADAY Jumes Walker, Esq.
MARBLE BUST—WILLIAM ETTY, R.A
MARBLE BUST—THE LATE LORD ELPHINSTONE Comtesse de Flahault.
The little both building the second of the s
O'DOHERTY, W. J.
MARBLE STATUETTE—ERIN
"Erin, the tear and the smile in thine eyes."—Moore's Irish Melodies.
PAPWORTH, E. G.
MARBLE STATUETTE—THE YOUNG EMIGRANT W. F. White, Esq.
MARBLE STATUETTE—THE YOUNG SHRIMPER W. F. White, Esq.
DIARDLE STATUETTE—THE TOUNG SHELLER
DADITIONOM I O Torr
PAPWORTH, E. G. Jun.
PLASTER STATUE—THE STARTLED NYMPH
MARBLE BUST—RICHARD COBDEN, Esq
PISTRUCCI, B.
THE WATERLOO MEDAL Electrotyped and Exhibited by W. Johnson.
THE WATERLOO BEDAL Lieurouppea and Lindoned by W. Donnish.
POWERS, HIRAM, U.S.A.
MARBLE BUST—PROSERPINE
ROSS, H.
Marble Group—Two Children Artist.
•
SHARP, T.
MARBLE STATUETTE—THE FIRST MIRROR
"I started back,
It started back; but pleased I soon returned,
Pleased it returned as soon, with answering looks
Of sympathy and love."—Milton's "Paradise Lost," iv. 462.
MARBLE BUST—FLORA
MARBLE BUST—A BACCHANTE
PLASTER STATUETTE—DANCING GIRL
148
***

SLATER, G.
PLATINISED BRONZE STATUETTE—ELAINE Artist.
"So in her tower alone the maiden sat;
His very shield was gone; only the case, Her own poor work, her empty labour, left."
TENNYSON, Idylls of the King.
SPENCE, B. E.
MARBLE GROUP—THE FINDING OF MOSES J. Naylor, Esq.
MARBLE STATUE—JEANIE DEANS BEFORE QUEEN CARO- LINE (from Scott's "Heart of Midlothian.") J. C. Bowring, Esq.
LINE (from Scott's "Heart of Midlothian.") J. C. Bowring, Esq.
STEELE, J.
MARBLE BUST-H.R.H. THE PRINCE OF WALES . The High School, Edinburgh.
MARBLE BUST—MISS FLORENCE NIGHTINGALE . An Association of Soldiers.
STEPHENS, E. B.
Plaster Group—Mercy on the Battle-field Artist.
MARBLE GROUP—EVENING—GOING TO THE BATH .
million to
THEED, W.
MARBLE STATUE—THE BARD (from Gray's Poem) . Corporation of London.  PLASTER STATUE—THE LATE HENRY HALLAM
PLASTER STATUE—THE LATE HENRY HALLAM
MARBLE GROUP—THE PRODIGAL'S RETURN
MARBLE BUST—H.R.H. THE PRINCE CONSORT
MARBLE BUST—SIR JOHN LAWRENCE
SEVEN PLASTER BAS-RELIEFS—MODELS FOR BRONZE RELIEFS, ILLUS-
TRATIVE OF ENGLISH HISTORY, ERECTED IN THE HOUSE OF LORDS Artist.
THORNYCROFT, T.
MARBLE BUST—H.R.H. THE PRINCE CONSORT Miss Pine.
THORNYCROFT, MRS.
MARBLE BUST—H.R.H. THE CROWN PRINCESS OF
PRUSSIA (PRINCESS ROYAL OF ENGLAND) Miss Pine.
MARBLE BUST—H.R.H. THE PRINCESS ALICE Miss Pine.
FIVE PLASTER STATUES—MODELS FOR MARBLES IN THE
POSSESSION OF HER MAJESTY, AT OSBORNE HOUSE Artist.
1. Peace (Portrait of H.R.H. the Princess Helena). 2. Plenty (Portrait of H.R.H. the Princess Louise).
3. THE HUNTER (PORTRAIT OF H.R.H. PRINCE ARTHUR).
4. THE FISHERMAN (PORTRAIT OF H.R.H. PRINCE LEOPOLD).
5. H.R.H. THE PRINCESS BEATRICE.
Dr. (company Cor., company) Mary Cor.
PLASTER STATUE (BRONZED)—THE SKIPPING-GIRL Artist.
110

THRUPP, F.			
Marble Group—Boys Struggling for Grapes		Art	ist.
PLASTER GROUP-NYMPH AND CUPID		Art	ist.
	EXIS		
(Virg. Ecl. ii. 45)		Art	ist.
WEEKES, H.			
	man?a		
Marble Statue — Sardanapalus (from By Tragedy)		navation of I and	lon
Tragedy)			
MARBLE BUST—MARY WOOLSTONECRAFT (Mrs. G			
		Ant	tist
MARBLE BUST—PROFESSOR GREEN MARBLE BUST—LORD CHANCELLOR TRURO		. House of Lor	·ds.
MARBLE BUST-THE LATE DEAN (BUCKLAND)		, , , ,	
Westminster		Economic Geolo	gy.
MARBLE BUST-THE LATE ALLAN CUNNINGHAM .			
Marble Bust—An African Princess		Art	ist
attended to			
WESTMACOTT, J. S.			
Marble Statue—The Peri	• •	Art	ist
"One morn, a Peri at the gate			
Of Eden stood disconsolate."—Moore	's Lalla Roo	kh.	
PLASTER STATUE—A GIRL AT A FOUNTAIN		Art	iet
PLASTER STATUE—VICTORY TAKING THE WREATH	FROM HEE		100
TO CROWN A VICTOR IN BATTLE		Art	ist.
WESTMACOTT, R., R.A.			
MARBLE STATUE—DAVID WITH THE HEAD OF GO		Art	ist.
MARBLE BUST—THE LATE EARL TALBOT, K.G. (A		35 7 G W. 7	7
LIEUTENANT OF IRELAND)		n, Mrs. J. C. Tall	
Marble Bas-relief—Blue-bell	• •	Earl of Ellesme	re.
WILSON, J.			
A Case of Intaglio Gems, with impressions i	ROM		
THE SAME		Art	ist
		`	
WOOD, S.			
Marble Statue—Elaine		. F. Squire, E	sq.
"And thus they moved away; she stayed a			
Then made a sudden step to the gate; and			
Her bright hair, blown about the serious f Yet rosy, kindled with her brother's kiss,			
Paused in the gateway, standing by the sh	ield		
In silence, while she watch'd their arms fa	r off		
Sparkle, until they dipp'd below the down Then to her tower she climb'd, and took the	e shield:		
Then to her tower she climb d, and took if There kept it, and so lived in fantasy."—T	ENNYSON, I	dylls of the King.	
WOODINGTON.		-	1

	e)
WOOLNER, T.	
MARBLE GROUP—BROTHER AND SISTER	T. Fairbairn, Esq.
MARBLE STATUETTE-LOVE	A. H. Novelli, Esq.
PLASTER STATUE—LORD BACON	Artist.
(Model for the statue erected in the New Mu	seum at Oxford.)
MARBLE BUST—PROFESSOR SEDGWICK	. Trinity College, Cambridge.
MARBLE BUST—ALFRED TENNYSON, Esq	0 0,
MARBLE BUST—RAJAH BROOKE	
	Mrs. Maurice.
	W. Shaen, Esq.
·	T. Fairbairn, Esq.
MARBIE DUSI—W. PAIRBAIRN, ESQ	1. Pairoairn, 12sq.
WYON E	
WYON, E.	Ma wai a
MARBLE STATUE—BRITOMART (from Spenser's "F	
Queene")	. Corporation of London.
WYON, J. S.	
SPECIMENS OF MEDALS	Artist.
	· .
WYON, L. C.	
Specimens of Medals	Artist.



# FINE ART DEPARTMENT.

II.

FOREIGN DIVISION.

# NOTICE.

The late period at which the arrangement of Works of Art was completed in the Foreign Division renders an accurate list and statement of their position impossible. It may be assumed, generally, that the Principal Gallery contains none but Oil Paintings [Class 38] and Sculpture [Class 39]; and that works exhibited in Class 37 [Architecture] and Class 40 [Engravings] are to be found in the Side Galleries.

The sequence of numbers is, from the same cause, much interrupted. For instance, in the Principal Gallery, the Pictures begin with 49, the first French number, and immediately after 226, with which they end, follows 650, the earliest number in the German list. In place of following, as was intended, the disposition of the Pictures on the walls, it has, in most cases, been necessary to adopt the order (alphabetical as to names) observed in compiling the lists; with which, it is needless to observe, the arrangement on the walls cannot coincide.

# FOREIGN SCHOOLS OF OIL PAINTING

#### FRANCE

I Fair France, a country rich in so many glorious memories, had given birth before this century to several distinguished Painters, whose influence over the style of their successors has never died out. But that great change which confers on French history so conspicuous a place in the modern history of Europe, moved the land 'through all its being' with an impulse so mighty that we may accept the Revolution as a starting-point not less for the Literature and the Fine Arts of France than for her Politics. Under Lewis XIV, Painting, with much else, had fallen into a hollow and lifelies pomp; and though two men of original genius, Watteau (1684—1721) and Greuze (1725—1805), illustrated the following reigns, yet the courtly grace of the first and the sentimental grace of the latter only reflected the prevalent fashions of the day, and were insufficient elements to create a living School she in any real sense to speak to the patien at large. Western and Grace with the patient of the patie School, able in any real sense to speak to the nation at large. Watteau and Greuze, with their contemporaries, appear to have worked for Paris alone, and its little coteries of luxurious or cultivated citizens: an unhealthy position, and in the last degree remote from the conditions under which art flourished in Athens or Florence or mediaeval France herself. David (1748—1825), in the opinion of his countrymen, restored Painting to the mational sympathies by means at first sight the most alien from such result:—by infusing what was thought a Greek severity alike in the subjects, design, and execution of his pictures. This style, however, harmonized with the false Classicalism of the Revolution before the predominance of its 'First Consul '' when that stage was passed, and the vision of Roman Liberty melted into the reality of Roman Imperialism, the art of David became in part distasteful, in part was transfigured into the modern School of France.

II It would be presumptuous to attempt in this summary a full review of recent Foreign art; but the general course of its development may, it is hoped, be sketched here without impropriety. Speaking thus, it may be said that French Painting appears obviously to differ from English in three main points; the subjects are far oftener 'Historical:' the drawing is more generally correct: the colour and execution less varied and less brilliant. These qualities are strongly exhibited by David's work: in which, indeed, Historical Painting is too commonly taken only in that infelicitous sense which limits it to scenes from long-past and pictorially-irrecoverable history. Few, indeed, are the subjects of ancient times which and pictoriany-irrecoverable history. Few, indeed, are the subjects of ancient times which can be pen, successfully rendered: unless treated (as in the naif Middle Ages both by Painters and Poets) in the style of the day, or unless in themselves of very wide and vitally enduring interest (as scenes from Scripture), they may rouse a transient enthusiasm, but, like the mythology of Sculpture, have no real hold on common sympathies. It cannot be enforced and remembered too clearly, that the Present is the true region of all high Historical Art. This was felt in France even by David's pupil Gros, but it is to the pupil of David's own closest follower Guérin,—Géricault (1791—1824)—a man who fulfilled which and avanciate some that the librartion of Pointing Parasition France form the fulfilled much and promised more—that the liberation of Painting in France from the Classicalism of David is ascribed. Henceforward men felt free to choose their own style and subject; Schools of modern life, of landscape, and of romantic tales and fancy sprung up: and the art, as in England, became again a representation, more or less complete, of the general tendencies of the century.

Every age is, however, wont to overestimate its own originality. Far more of the The Every age is, however, wont to overestimate its own originality. Far more of the Past survives in the Present than men easily recognize: and what appear the conspicuous qualities of earlier French art are yet conspicuous in the latest. The careful design and the historical direction of the great Poussin and of Le Sueur reappear in David: and the best qualities of David, united with a lofty tone of poetry and an ineffable tenderness of outline and expression, in Ingres. Every truly great Historical Painter is a master in Portrait: and the portraits of Ingres deserve the careful study of all who feel how little of the human face, God's masterwork on earth, is commonly rendered by Painting or Sculpture. With Ingres may be classed (subject to that diffidence which should never be absent from foreign attempts at classification) Delaroche and Léonold Robert, although by them Historical art attempts at classification) Delaroche and Léopold Robert, although by them Historical art is taken in an increasingly wider, and hence more truthful and more popular, sense. Dela-

roche has dealt mainly with famous scenes from later European history, Robert with Italian life in the points most characteristic of the provinces of the country. Horace Vernet presents this School in its most rigorously modern aspect, choosing his subjects from the many wars of France during this century. The power, the dramatic vivacity, and generally conscientious design of these artsts are familiar to us:—the courage with which they have ventured on vast or crowded compositions, on canvass and in fresco, is a characteristic not less worthy admiration.

IV Watteau is the only Colourist for whom high rank is claimed in the earlier French School, which in this great quality for two hundred years suffered under the shadow and the chill cast from the later Bolognese Painters. But this tradition also was happily broken in modern times, and the value and charm of Colour have been illustrated conspicuously—one wonders they ever needed illustration—in the works of Delacroix and Décamps:—the former a copious and inventive artist in large works which, like Etty's, range over several styles, but are in all subordinate to the exhibition of that gift which (as most distinctively and emphatically the Painter's gift), where it exists in force, always makes itself predominant. French critics, who have seen Rubens in Delacroix, have compared Décamps to Rembrandt. He has the same love of Eastern scenes, the same love of rich colour contrasted with abundance of shade: but Décamps' residence in Egypt permitted him to penetrate oriental life and landscape more closely than was possible to the illustrious Hollander. Décamps did not, however, confine himself to such subjects; but, in whatever he touched, he has displayed a peculiar charm of tint and a decided originality.

V Several of the artists hitherto named, by a decision which all visitors will regret, are not represented in this Exhibition; but some idea of their work is essential to a just understanding of the school as it exists. The bent, however, of the living oil painters in France, appears in general away from historical subjects, and turned towards the regions most popular with us,—familiar incident and landscape. Yet the national taste does not fail to make it itself felt throughout. French colouring is still comparatively subdued: a low tone, accompanied by an indistinct or blurred outline, is frequently aimed at. This manner is not that gradation of individual tints and loss of outline from flush of colour which Titian or Turner practised; it appears rather a reaction from the severity of the school of David, combined with a general aim at delicacy of effect. This style in colouring has hence naturally found its way into pictures of familiar incident. The subjects are selected with greater point, freedom, and variety, than in England: the scene is not so commonly domestic. Yet it is worth note that in this last region of art (so conspicuously English), England possesses no painter equal in truth and tenderness of feeling to Edouard Frere. His works, with those of Plassan, Trayer, Troyon, and others, display another excellent national quality; tact and ease in telling the story, and a determination not to exceed the limits of the style adopted by the artist. The aim may not always or often be high—but it is rarely not attained. The picture—and the remark might obviously be extended much beyond Art, in France—is almost always definite, hardly ever widely suggestive. But it must be enough here to indicate that sympathy between painting and the national mind in other respects, which stamps all art, when genuine and vital.

VI This quality is, however, less consonant to landscape than to figure-subjects. Human action is a clear-cut thing, a limited region, if compared with the boundless mystery on Nature. Many pictures here show that France is rising to power in landscape: the works of Watelet, Jeanron, Corot, Ziem, Gudin, with those of Décamps and Marilhat elsewhere noticed, exemplify the variety of range attempted: yet, on the whole, we feel that the mirror which French art holds up by preference is less to Nature than to Human Nature. Even when Man is less prominent, living inhabitants,—as in the animal pieces of Troyon and the Bonheurs,-are not only introduced as accessories, but form a main feature in the

It may lastly be noticed that the same dominant interest in human life has led to much vigorous rendering of foreign manners, or incidents from the earlier world of Europe, treated in a more romantic or vivid manner than by the elder historical school, by Marilhat, Couture, Gérôme, and others. Here, too, we find what should not be passed over, as a frequent and honourable characteristic of the higher French art: definite and well-considered Thought. When this quality is an artist's aim, there is always risk of loss in the special aim of Painting—pleasure conveyed through form and colour:—yet, when the work is in the hands of a Gérôme, the result will be one of those triumphs rare in the annals of any art,—pictures which, from the least to the most cultivated spectator, leave a remembrance not to be wiped out. It is not in his own country alone that the career of this painter is watched with hope and appreciation. From the splendid drawing, firm rendering, vivid characterization, and thoughtful choice of subject shown in the 'Augurs,' the 'Gladiators,' and the 'Phryne,' Europe may fairly expect what—within the peculiar range which Gérôme has chosen,—can hardly fail to be masterpieces.

#### GERMANY

VIII Of the German school it is more difficult to speak than of the French. Truly reflecting one noble side of the national mind, it has thereby passed under influences with which foreigners cannot easily or completely sympathize. Speculative thought and theory have here held sway over Art not less powerful than elsewhere has been often exercised by Fashion; prescribing to the painter the subjects and style of his work, and taming the wild Teutonic imagination to academic or ascetic discipline. The works of the great schools of modern Germany appear strange to those who are accustomed to think of true art as something closely identified with freedom; to look for nature, exhibited in actual life or in landscape, and to expect skill, force, and sweetness in the management of oil colours. Yet the direction of German taste has been strictly controlled by those large underlying laws which may be traced everywhere in the history of art, and can alone furnish just explanations of its development. Painting, with literature, had, during the last century, fallen in Germany under French influences: here and there some national feeling was shown, and a solitary and neglected artist, Asmus Carstens, of Holstein, practised a severer style; but in the main it appears to have rarely exceeded the limits of decoration. There was abundance of imitation work and what way the called furniture containts. It appears to have rarely exceeded the limits of decoration. There was abundance of imitative work, and what may be called furniture painting, but nothing which answered to the life and power which, towards the close of the period, the great writers Lessing, Goethe, Schiller, Richter, and many more, threw into the literature. These men, though not artists, occupied themselves much with the abstract theory of art, and a philosophy of Painting and Sculpture was formed amongst the many philosophies to which that age gave birth. Then followed the invasions from France: the national spirit was roused, and it became a natural feeling that the style which was least French would be most genuinely German. A definite plan was settled by the painters studying in Rome in 1810, and laws laid down for the subjects, aim, and execution of the art of the future.

IX Hence arose the two principal schools between which painting is yet chiefly divided from Dusseldorff to Vienna. Mediaeval religion has been the main theme of Overbeck, Steinle, and Deger: mediaeval and ancient history of Cornelius, Schnorr, and Kaulbach. The artists of the first school have worked most at Rome: those of the historical or epic at Munich, Berlin, Dresden, Bonn, and elsewhere. Between the styles of these men, with their numerous scholars, great differences of course exist: Cornelius and Kaulbach display much boldness and variety of invention, suitable to the vast wall-paintings with which they have covered the churches and palaces of Germany:—the religious painters have worked more frequently on a smaller scale and in oil colours, and their pictures, like those of the early artists whose style they have followed, aim rather at sweetness and repose than energetic action. And beside these two main schools, modern Germany has produced numerous

action. And beside these two main schools, modern Germany has produced numerous painters of incident, amongst whom the Dusseldorff artists, Schadow, Bendemann, Sohn, Köhler, and Hildebrandt, are the most celebrated:—with Lessing, Achenbach, Koch, and others, who have pursued landscape.

X It has not here been thought necessary to map out minutely the many German centres of painting, or fill the page with names unfamiliar in England. It will be seen, however, even from this brief sketch, that the scheme of a complete national school has been carried out, and the various fields in the fair realm of art all attempted in Germany. Yet through all ramifications and divergencies, a strong general similarity exists, derived from what has been already noticed as the starting-point of the school. Everywhere an English spectator will be rewinded that the foundations of this art were laid in a complete and exudite theory. will be reminded that the foundations of this art were laid in a complete and erudite theory that its first masters were of opinion that 'reference to nature may easily interfere with the ideal character of a composition,' and that 'power of colouring and facility of hand are unfavourable to high art.' Everywhere also he will see proofs of a lofty and serious Endeavour, of a predominant Thoughtfulness, of a careful study of approved ancient masters. But the main efforts have been laid out on large mural paintings; and hence, of all modern schools, the German is least completely represented in any Collection. A man must visit Munich or Berlin to see those vast philosophical histories and epics by Kaulbach and Cornelius, which read, we might almost say, like so many pages from Herder or Hegel. In these the Idea is everywhere dominant: but from them, to the smallest scene of common life or landscape, the national characteristics here indicated will rarely be found absent.

#### HOLLAND AND BELGIUM

The course of modern art has been dissimilar in these contiguous countries. That intensely powerful national spirit which so distinguishes the Dutch, has hitherto mainly kept their school from that close approximation to the French which has occurred in Belgium. Scenes of common life, landscapes, cattle, and inanimate things, treated often with admirable skill, were of old the glory of Holland. The same choice of subject still prevails. Schotel and Schelfhout have gained distinction in landscape: Van Os and Van Stry, Omme-

scatter and Scaterinout have gained distinction in landscape: Van Os and Van Stry, Ommeganck and Meissonier of France, with other native Hollanders, present more or less of the qualities which are admired in the cattle and figure painters of the 17th and 18th centuries.

In Belgium all trace of the art of Rubens and Vandyke had long since faded and been replaced during the first thirty years of the century by the style of David, whose influence over Flemish painting outlived his influence over French. Meanwhile in David's native land Painting had taken a new and more animated life, which in due time was felt in Flanders. Wappers in 1830 began against the dead false classical style a reaction which by more than mere coincidence, we may believe-coincided with the birth of the Belgian

kingdom. He was rapidly followed by Leys. These men have been both mainly devoted to historical subjects of national interest, but their art does not deviate into those more poetical and primitive regions which have found so much favour in Germany. It has been the distinction of Wappers that he made the first great step towards a living style; but the

colour of Leys and the insight he shows into character deserve special notice.

Rather later in the same direction have followed De Keyser and Gallait: the first choosing scenes of dramatic action, the latter of pensive sentiment. Subjects from romance and poetry have been also attempted by these men, who thus form a link between the more strictly Historical School and the school of common life and incident. This style, with the landscape work of De Marneffe and others, has, however, as yet hardly received the development which was so rapidly reached by Leys and Wappers, who, by natural instinct, turned at once to that branch of the art which, from Van Eyck to Rubens, was the characteristic

of Flemish painting.

XII The Schools hitherto noticed are either known in England by many examples or belong to countries with which Englishmen are familiar. Yet in regard to them, the criticism of a foreigner must be given with diffidence; and even if the main lines have been here correctly laid in, it cannot but be that natives of Germany or France will find the details or points of view require a forbearance which (it is hoped) will be exercised. But from the specimens of remoter or less developed Schools which we are now allowed to study, it might be rash and unsafe to attempt even a sketch of Painting in the Russia and Scandinavia of to-day,—still less in countries which, like Spain, Italy, and America, appeal so decidedly to the Future. Artists of ability have not been wanting here during this century, (Calame, Tidemand, and Lindegrün, in Switzerland, Norway, and Sweden, may be specially noted), yet it is probable that in none of these states has Art yet taken a form which fully represents the nation as it is,—certainly none that answers to what is anticipated by those which in a certain sense we may call the more settled nations of Europe. Englishmen at least will not fail in such sympathetic anticipation: they will welcome with warmth the proofs which other countries give that Art, with vigorous Peace and manly Liberty, Free Thought and Free Action, has entered also on the ways of life:—convinced that Painting, advancing always at even pace with the national mind, will become everywhere more Individual at once and more Universal, and in confident hope that the fair promise of many lands will ere long be followed by fairer fulfilment.

F. T. P.

# FOREIGN DIVISION.

# FRENCH SCHOOL

# CLASS XXXVII. ARCHITECTURE.

### S.W. GALLERY, PRINCE ALBERT'S ROAD.

### LAISNÉ.

1, 2 CHURCH OF ST. NAZAIRE, AT BÉZIER (FOUR SHEETS).

### VIOLLET-LE-DUC.

3, 4, 5 RAMPARTS OF AVIGNON (SIX SHEETS).

# VERDIER.

TOWN-HALL OF COMPIÈGNE (ONE SHEET).

#### BURY & SULPIS.

CHURCH OF ST. GERMER, AFTER BOESWILWALD.

#### SAUVAGEOT.

CHURCH OF ST. AIGNAN, AFTER LASSUS.

### DE MÉRINDOL

- CHURCH OF CONDÉ, DEPARTMENT OF THE CHER (ONE SHEET).
- CHURCH OF PLAINPIED, DEPARTMENT OF THE CHER (TWO SHEETS).

#### LEMAITRE.

PONT DU GARD, AFTER QUESTEL.

#### GAUCHEREL.

CHURCH OF VETHEUIL, AFTER DURAND.

#### MILLET.

- 12 CHURCH OF BOULOGNE (TWO SHEETS).
- CHURCH OF COGNIAT, DEPARTMENT OF THE ALLIER.
- CHURCH OF RIEUX, MARNE.

#### RUPRICH ROBERT.

13 ABBEY OF HAMBYE, DEPARTMENT OF LA MANCHE (TWO SHEETS).

159

#### GUILLAUMOT.

14 CHURCH OF ST. MICHEL D'ENTRAIGUES, AFTER ABADIE.

#### GODEBŒUF.

15 CHURCH AT AUVERS (SEINE ET OISE).

#### BOESWILWALD.

16 CHURCH OF MUIZON, 3 SHEETS.

#### HUGUENET.

- 17 CHURCH AT ST. NAZAIRE DE CARCASSONNE, AFTER VIOLLET-LE-DUC.
- 18 ABBAYE D'OURSCAMP, AFTER LAISNÉ.

#### SOUDAIN

- 19 CHURCH OF EU, AFTER VIOLLET-LE-DUC.
- 20 CHURCH OF POISSY, AFTER VIOLLET-LE-DUC.

### SAUVAGEOT.

21 CITY OF CARCASSONNE, AFTER VIOLLET-LE-DUC.

### PENEL and SOUDAIN.

- 22 ABBEY OF CHARLIEU, AFTER DESJARDINS.
- 23 CHURCH OF PARAY-LE-MONIAL, AFTER MILLET.

#### SULPIS.

- 24 CHURCH OF ST. GERMER, AFTER BOESWILWAD.
- 25 HALL OF THE SYNOD AT SENS, AFTER VIOLLET-LE-DUC.

#### PENEL.

26 CHURCH OF ST. SATURNIN, TOULOUSE, AFTER VIOLLET-LE-DUC.

### GUILLAUMOT.

.27 CHATEAU DE BLOIS, AFTER DUBAN.

### LAMBERT.

28 CHURCH OF RIVIÈRES (TWO SHEETS).

#### DENUELLE, ALEX. DOM.

- 29, 30 1. PAINTINGS OF THE CHAPEL OF ST. PIERRE, IN THE CHURCH OF THE CELESTINS, AT AVIGNON.
  - 2. PAINTING OF OUR LADY OF THE DOME, AT AVIGNON.
  - , 3. PAINTING OF THE CATHEDRAL OF AUTUN.

#### NORMAND.

31, 32 DRAWINGS OF PRINCE NAPOLEON'S HOUSE.

#### HUGUENET.

- 33 FIVE ARCHITECTURAL ENGRAVINGS, FOR DECORATION.
- 34 FOUR ARCHITECTURAL ENGRAVINGS, FOR DECORATION.

### GAUCHEREL.

- 35 VIEW OF THE GATE OF BANNES (AQUAFORTIS ON ZINC)
- 36 FIVE IVORIES, AFTER THE CASTINGS OF THE ARUNDEL SOCIETY, LONDON,
- 37 CHÂSSE DE S. ELEUTHÉRE, AT TOURNAI.

# CLASS XXXVIII.

# PAINTINGS IN OIL AND WATER COLOURS, AND DRAWINGS.

# A.—PAINTINGS IN OIL.

	PLASSAN, ANTOINE EMILE.
49	An Interior , Duke of Hamilton.
	GERÔME, JEAN LÉON.
50	EASTERN SCENE Duke of Hamilton.
-	
	NÉGRE, CHARLES.
51	THE POWER OF MAN
	DUBUFE FILS, EDOUARD,
53	PORTRAIT OF MRS. WILLIAM SMITH
54	PORTRAIT OF MDLLE. ROSA BONHEUR
	BELLY, LÉON.
55	THE BANKS OF THE NILE
F0	LANDELLE, CHARLES.  SUNDAY-MASS AT BEOST. LOWER PYRENEES
56	SUNDAY-MASS AT BEOST, LOWER PYRENEES M. Emile Pereire.
	. HILLEMACHER, EUGÈNE ERNEST.
57	James Watt
	BALLEROY, ALBERT DE, and BELLY, L.
58	Hounds in Covert
	DDTIMON IVI III I DOI DVID
59	BRETON, JULES ADOLPHE, THE "BÉNÉDICTION DES BLÉS" IN ARTOIS Musée du Luxembourc.
60	THE WEEDERS
00	
	COROT, JEAN BAPTISTE CORNEILLE.
61	LANDSCAPE
	PERIGNON, ALEXIS.
62	PORTRAIT OF MDME, X—
	PORTRAIT OF MDME, X—
	PORTRAIT OF MOME, X—
63	PORTRAIT OF MDME, X—
63 64	PORTRAIT OF MOME, X—
63 64	PORTRAIT OF MDME, X—
63 64	PORTRAIT OF MOME, X— PORTRAIT OF MONS, A, D—  AMAURY-DUVAL, EUGÈNE EMMANUEL.  THE ANNUNCIATION  The Imperial Government, PORTRAIT OF MOLLE, EMMA FLEURY OF THE "COMÉDIE FRANÇAISE"  Mdlle, Fleury.

		BENOUVILLE, LÉON FRANÇOIS.
	67	S. Francesco d'Assisi
		FELON, JOSEPH.
	68	VENUS RISING FROM THE SEA
		ST. JEAN, SIMON.
	69	A VINE STOCK
		SCHEFFER, ARY.
	70	St. Augustine and St. Monica The Imperial Government.
	70	SI. HOGOSIME AND SI. MONICA
		BROWNE, MDME, HENRIETTE.
	71	PORTRAIT OF M. LE BARON DE S M. le Baron de S
1	72	SISTERS OF CHARITY
		FLANDRIN, JEAN HIPPOLYTE.
×	73	A FIGURE—Study Musée du Luxembourg.
1	74	LA JEUNE FILLE À L'ŒILLET
		GLAIZE, AUGUSTE BARTHELEMY
	75	UN PILORI
		"On les persecute, on les tue,
		Sauf, après un lent examen,
		A leur dresser une statue,
		Pour la gloire du genre humain."
		Béranger, Chanson des Fous.
		Béranger, Chanson des Fous.
		BRION, GUSTAVE.
	76	BRION, GUSTAVE. THE BLESSING
	77	BRION, GUSTAVE.  THE BLESSING
	77	BRION, GUSTAVE. THE BLESSING
	77	BRION, GUSTAVE.  THE BLESSING
	77 77A	BRION, GUSTAVE.  THE BLESSING
	77	BRION, GUSTAVE.  THE BLESSING
	77 77A	BRION, GUSTAVE.  THE BLESSING
	77 77A 78	BRION, GUSTAVE.  THE BLESSING
	77 77A	BRION, GUSTAVE.  THE BLESSING
	77 77A 78	BRION, GUSTAVE.  THE BLESSING
	77 77A 78	BRION, GUSTAVE.  THE BLESSING
	77 77A 78	BRION, GUSTAVE.  THE BLESSING
	77 77A 78	BRION, GUSTAVE.  THE BLESSING
	77 77A 78	BRION, GUSTAVE.  THE BLESSING
	77 77A 78 79 80	BRION, GUSTAVE.  THE BLESSING
	77 77A 78	BRION, GUSTAVE.  THE BLESSING
	77 77A 78 79 80	BRION, GUSTAVE.  THE BLESSING
	77 77A 78 79 80 81 82	BRION, GUSTAVE.  THE BLESSING
	77 77A 78 79 80 81 82	BRION, GUSTAVE.  THE BLESSING
	77 77A 78 79 80 81 82	BRION, GUSTAVE.  THE BLESSING

163

G 2

		DECK 1994 - 100-100 - 100-100 - 100-100 - 100-100 - 100-100 - 100-100 - 100-100 - 100-100 - 100-100 - 100-100 - 100-100 - 100-100 - 100-100 - 100-100 - 100-100 - 100-100 - 100-100 - 100-100 - 100-100 - 100-100 - 100-100 - 100-100 - 100-100 - 100-100 - 100-100 - 100-100 - 100-100 - 100-100 - 100-100 - 100-100 - 100-100 - 100-100 - 100-100 - 100-100 - 100-100 - 100-100 - 100-100 - 100-100 - 100-100 - 100-100 - 100-100 - 100-100 - 100-100 - 100-100 - 100-100 - 100-100 - 100-100 - 100-100 - 100-100 - 100-100 - 100-100 - 100-100 - 100-100 - 100-100 - 100-100 - 100-100 - 100-100 - 100-100 - 100-100 - 100-100 - 100-100 - 100-100 - 100-100 - 100-100 - 100-100 - 100-100 - 100-100 - 100-100 - 100-100 - 100-100 - 100-100 - 100-100 - 100-100 - 100-100 - 100-100 - 100-100 - 100-100 - 100-100 - 100-100 - 100-100 - 100-100 - 100-100 - 100-100 - 100-100 - 100-100 - 100-100 - 100-100 - 100-100 - 100-100 - 100-100 - 100-100 - 100-100 - 100-100 - 100-100 - 100-100 - 100-100 - 100-100 - 100-100 - 100-100 - 100-100 - 100-100 - 100-100 - 100-100 - 100-100 - 100-100 - 100-100 - 100-100 - 100-100 - 100-100 - 100-100 - 100-100 - 100-100 - 100-100 - 100-100 - 100-100 - 100-100 - 100-100 - 100-100 - 100-100 - 100-100 - 100-100 - 100-100 - 100-100 - 100-100 - 100-100 - 100-100 - 100-100 - 100-100 - 100-100 - 100-100 - 100-100 - 100-100 - 100-100 - 100-100 - 100-100 - 100-100 - 100-100 - 100-100 - 100-100 - 100-100 - 100-100 - 100-100 - 100-100 - 100-100 - 100-100 - 100-100 - 100-100 - 100-100 - 100-100 - 100-100 - 100-100 - 100-100 - 100-100 - 100-100 - 100-100 - 100-100 - 100-100 - 100-100 - 100-100 - 100-100 - 100-100 - 100-100 - 100-100 - 100-100 - 100-100 - 100-100 - 100-100 - 100-100 - 100-100 - 100-100 - 100-100 - 100-100 - 100-100 - 100-100 - 100-100 - 100-100 - 100-100 - 100-100 - 100-100 - 100-100 - 100-100 - 100-100 - 100-100 - 100-100 - 100-100 - 100-100 - 100-100 - 100-100 - 100-100 - 100-100 - 100-100 - 100-100 - 100-100 - 100-100 - 100-100 - 100-100 - 100-100 - 100-100 - 100-100 - 100-100 - 100-100 - 100-100 - 100-100 - 100-
_	25	BELLANGÉ, JOSEPH LOUIS HIPPOLYTE.  THE TWO FRIENDS—SEBASTOPOL, 1855 Duke of Hamilton.
	00	· · · · · · · · · · · · · · · · · · ·
		"Et tels avaient vècu les deux jeunes amis,
		Tels on les retrouvait dans le trépas unis."
		DUVAL LE CAMUS, JULES.
	86	JACQUES CLÉMENT RESOLVING ON THE MURDER OF HENRY III Artist.
		TINDATED BETT TO THAN TOOD A CO
	87	VERNET, EMILE JEAN HORACE.  PORTRAIT OF MARSHAL BOSQUET
	88	PORTRAIT OF MARSHAL MACMAHON, DUC DE MAGENTA
	89	THE BATTLE OF THE ALMA
		CLEADE CADDIEL OUADIEC
	90	GLEYRE, GABRIEL CHARLES.  ILLUSIONS DESTROYED
	90	ILLUSIONS DESTROYED
		MULLER, CHARLES LOUIS.
1	91	
	92	MADAME MERE
		COMTE, PIERRE CHARLES.
	93	LADY JANE GREY M. le Comte de Morny.
	94	HENRI III. AND THE DUC DE GUISE Musée du Luxembourg.
		THE ANTIDENCE THE ART TECHNOLOGY
	95	FLANDRIN, JEAN HIPPOLYTE.  PORTRAIT OF H.I.H. PRINCE NAPOLEON (JEROME) . H.I.H. Prince Napoléon.
	-	2 delication of the state of th
		FLANDRIN, JEAN PAUL.
	96	THE SABINE MOUNTAINS
		GENDRON, AUGUSTE.
	97	- SUNDAY AT FLORENCE (FIFTEENTH CENTURY) Musée du Luxembourg.
	00	BARRIAS, FELIX JOSEPH.
	98	THE EXILES OF TIBERIUS Musée du Luxembourg.
		SCHUTZENBERGER.
	99	A SEA-PIECE
		CABAT, LOUIS.
	100	
	101	LANOUE, FÉLIX HIPPOLYTE.
	101	THE PINE FOREST OF IL GOMBO, AT PISA The Imperial Government,
		DESJOBERT, LOUIS REMEE EUGÈNE.
	102	VIEW TAKEN IN THE BAY OF ST. OWEN, JERSEY Artist.
		YVON, ADOLPHE.
	103	·
	101	
		(Reduced copies of the pictures in the Musée de Versailles.)

	ouvrié, pierre justin.
Z 105	VIEW OF SCHAFFRAUSEN, FROM THE RHINE Artist.
	BELLANGÉ, JOSEPH LOUIS HIPPOLYTE.
106	A SQUARE OF REPUBLICAN INFANTRY REPULSING AUS-
	TRIAN DRAGOONS, 1795
	BOUGUEREAU, WILLIAM ADOLPHE.
107	THE TRIUMPH OF MARTYRDOM Musée du Luxembourg.
	DELAROCHE, PAUL,
108	PORTRAIT OF M. ÉMILE PÉREIRE
109	THE VIRGIN IN CONTEMPLATION BEFORE THE CROWN OF
	THORNS The Sons of M. Delaroche.
110	A MARTYR IN THE REIGN OF DIOCLETIAN M. le Baron d'Eichtal,
111	THE RETURN FROM CALVARY
	GOOD FRIDAY
113	MARIE ANTOINETTE
	COURBET, GUSTAVE.
114	STAGS FIGHTING
	FRÈRE, THÉODORE CHARLES.
115	RUINS OF THE TEMPLE OF KOUM OMBOS (UPPER EGYPT) Artist,
	DAUZATS, ADRIEN.
116	The Environs of Damascus
	BUTTURA, EUGENE FERDINAND.
117	DAPHNIS AND CHLÖE
118	LÄYS, JEAN PIERRE.  A Vase of Flowers
110	AUBERT, ERNEST JEAN.
119	A Confession
120	A REVERIE
100	GÉRÔME, JEAN LÉON.  AVE, CÆSAR IMPERATOR, MORITURI TE SALUTANT
122	AVE, CÆSAR IMPERATOR, MORITURI TE SALUTANT
124	REMBRANDT ENGRAVING A PLATE IN AQUA FORTIS . M. le Comte de Morny,
2.02	ZIEM. FÉLIX.
125	VIEW OF VENICE
	DIAZ DE LA PEÑA, NARCISSE.
126	INTERIOR OF A FOREST
	LOUBON, EMILE.
127	EVENING ON THE PONTINE MARSHES
100	JACQUAND, CLAUDIUS.
128	GASTON DE FOIX TAKING LEAVE OF HIS MOTHER Artist.
	102

	BONHEUR, MDLLE. ROSA.	
129	PLOUGHING IN THE NEIGHBOURHOOD OF NEVERS .	Musée du Luxembourg.
	DAUBIGNY, CHARLES FRANÇOIS.	
130		M. Paton.
191	HARPIGNIES, HENRI.  A BELT OF WOOD ON THE BANKS OF THE ALLIER .	Artist.
191	A DEET OF WOOD ON THE DANKS OF THE ALLIER	ATTUSU.
	PATROIS, ISIDORE.	
132	PROCESSION OF THE HOLY IMAGES IN THE NEIGHBOURI	
	Petersburg	Artist.
	LEMAN, JACQUES EDMOND.	
133	CORNEILLE BEFORE LOUIS XIV	Artist.
	LENEPVEU, JULES EUGÈNE.	
134	THE VIRGIN ON MOUNT CALVARY	Artist.
135	ZIEM, FÉLIX. VIEW OF VENICE: EVENING	M la Comta da Manna
100	THEY OF TENIOR. EVENING	m. te Comte de Morny.
	ROUX, LOUIS.	
136	Bernard Palissy	. M. Emile Pereire.
	CHAPLIN, CHARLES.	
137		Artist.
	LUMINAIS, EVARISTE.	
138	A Horse Fair in France	Artist.
	F17007777 4 17077	
139	TISSIER, ANGE. PORTRAIT OF ABD-EL-KADER	. Musée de Versailles.
100	TOTAL OF TEDE-BARADER	. Musee de versalles.
	JUNDT, GUSTAVE.	
140	A Souvenir of the Tyrol	Artist.
	Jobbé duval, felix.	
141	THE PROCESSION TO CALVARY	Mr. Brooking
	LELEUX, ARMAND,	
142	THE YOUTHFUL CONVALESCENT	Artist.
	ISABEY, LOUIS GABRIEL EUGÈNE.	
143	EMBARKATION OF RUYTER AND DE WYTT	
144	DESGOFFE, BLAISE.  A VASE OF ROCK CRYSTAL OF THE 14TH CENTURY .	· · · Artist.
		2171181.
145	CARAUD, JOSEPH.	1.0
110	MDLLE, DE LA VALLIÈRE TAKING THE VEIL, 1674	Artist.
4.4	LAEMLEĮN, ALEXANDRE.	
146	THE VISION OF ZECHARIAH	
	100	G-3

	ED OWENERY BUILDING
147	FROMENTIN, EUGÈNE.  A SHEPHERD OF THE HILL-COUNTRY, ALGERIA H.M. the Empress of the French.
148	A KHALIF'S AUDIENCE
149	
110	
	ROUSSEAU, THÉODORE.
150	A POND
151	Trees
	DUVERGER, THÉOPHILE EMMANUEL.
152	GIPSIES
	CHARLET, NICOLAS TOUSSAINT.
153	SOLDIERS PLAYING AT CARDS (AGE OF LOUIS XV.) M. Ad. Moreau.
	ROQUEPLAN, CAMILLE.
154	THE ANTIQUARY
155	DE DREUX, ALFRED.
100	PORTRAIT OF GENERAL FLEURY, AIDE-DE-CAMP OF H.M. THE  EMPEROR OF THE FRENCH
	·
	DELACROIX, EUGÈNE.
156	The Bishop of Liege
	DECAMPS, ALEXANDRE GABRIEL.
157	THE GUARDIANS OF THE SEPULCHRE
158	LANDSCAPE
	RICARD, LOUIS GUSTAVE.
160	
161	
101	The second secon
4.00	HEBÉRT, AUGUSTE ANTOINE ERNEST.
162	ROSA NERA AT THE FOUNTAIN H.M. the Empress of the French.
	GUILLEMIN, ALEXANDRE MARIE.
163	Women Winnowing-Ossav, Lower Pyrenees M. Durand Ruel.
	JALABERT, CHARLES.
164	VILLANELLA—A SOUVENIR OF ROME
101	·
	RIGO, JULES ALFRED.
165	
	Siege of Sebastopol Musée de Versailles.
	TROYON, CONSTANT.
166	OXEN GOING TO THE PLOUGH
	BAUDRY, PAUL JACQUES AIMÉ.
167	
168	FORTUNE AND THE LITTLE CHILD
169	St. John
	GUDIN, THÉODORE.
170	THE ARRIVAL OF QUEEN VICTORIA AT CHERBOURG H.M. the Emperor of the French
	166

G 4

	TADIN LOUIS CODEROW
171	JADIN, LOUIS GODEFROY.  VIEW OF ROME, FROM THE ARCO DI PARMA
1,1	
	LAVIEILLE, EUGÈNE ANTOINE SAMUEL.
172	A Snow Effect
	ROBERT-FLEURY, JOSEPH NICOLAS.
173	CHARLES V. AT THE CONVENT OF ST. JUST M. Emile Pereire.
174	Louis XIV M. le Comte de Morny.
	LAMBINET, EMILE.
175	LANDSCAPE—HEATH SCENE Musée du Luxembourg,
	ST. JEAN, SIMON.
176	THE VESSEL FOR HOLY WATER AT THE CHURCH OF
	Notre Dame des Roses Musée du Luxembourg.
	FLANDRIN, JEAN HIPPOLYTE.
177	PORTRAIT OF H.M. THE EMPEROR NAPOLEON III. H.M. the Emperor of the French.
	BELLEL, JEAN JOSEPH.
178	VIEW AT TAUVES IN AUVERGNE
4 1110	LENEPVEU, JULES EUGÈNE.
179	THE MARTYRS IN THE CATACOMBS Musée du Luxembourg.
	BARON, HENRI.
180	THE RETURN FROM THE CHASE (CHATEAU DE NOINTEL) M. Bejaud.
	TASSAERT, NICOLAS FRANÇOIS OCTAVE.
181	THE UNHAPPY FAMILY
100	BUTTURA, EUGENE FERDINAND.
182	BANKS OF THE SEINE AT BOUGIVAL
	CHAVET, VICTOR.
183	A VISIT TO THE STUDIO
	vetter, jean hégésippe.
184	GOING OUT FOR A WALK H.M. the Empress of the French.
185	THE "QUART D'HEURE" OF RABELAIS M. Buddicom.
	BROWNE, MDME. HENRIETTE.
186	THE INFANT SCHOOL M. le Comte de Morny.
400	MEISSONNIER, JEAN LOUIS ERNEST.
187	THE STUDENT
188 189	BREAKFAST
109	H.M. THE EMPEROR OF THE FRENCH AT SOLFERINO . H.M. the Emperor of the French.
190	H.M. THE EMPEROR NAPOLEON I
191	THE BRAVOS
	· · · · · · · · · · · · · · · · · · ·
192	AIGUIER, AUGUSTE.
100	THE GULF OF VAL BONÈTE (DEPARTMENT OF THE VAR) Artist.

	The second second
	LARIVIÈRE, CHARLES PHILIPPE.
	PORTRAIT OF MARSHAL ST. ARNAUD
194	PORTRAIT OF MARSHAL NIEL
	FICHEL, EUGÈNE,
195	
190	STROLLING SINGERS IN AN ALEHOUSE Artist
	PLASSAN, ANTOINE EMILE.
196	MORNING PRAYER
	(The property of the Prince Consort, to whom it was
	presented by Her Majesty.)
	pronounce of and and only in
	TISSOT, JAMES.
197	A WALK IN THE SNOW
	ROUSSEAU, PHILIPPE.
198	THE ALCHEMIST Artist
	CURZON, PAUL ALFRED DE.
199	THE CONVENT GARDEN
200	Lie-washing on the Cervara
	CABANEL, ALEXANDRE
201	THE GLORIFICATION OF ST LOUIS The Imperial Government
202	A NYMPH CARRIED AWAY BY A FAUN H.M. the Emperor of the French
	laugée, désiré françois.
203	GOOD NEWS-MAGENTA!
	LANDELLE, CHARLES.
204	THE WOMEN OF JERUSALEM CAPTIVES AT BABYLON Artis
	FRÈRE, PIERRE EDOUARD.
205	THE INFANT SCHOOL J. Knowles, Esq.
	THE SLIDE F. Turquand, Esq.
207	A COTTAGE INTERIOR—SUPPER-TIME J. Kershaw, Esq.
~01	I COLLAGE INTERIOR—SUFFER-TIME
	TRAYER, JEAN BAPTISTE JULES.
208	Anxiety
209	AN EXAMINATION
	STEINHEIL, LOUIS CHARLES AUGUSTE.
210	A VASE WITH WALL-FLOWERS
211	MOTHER AND CHILD
	FORTIN, CHARLES.
010	THE BLESSING
MIN	THE DEESSING
	BARRIAS, FELIX JOSEPH.
213	THE LANDING OF THE FRENCH ARMY IN THE CRIMEA . Musée de Versaille
	LELEUX, ADOLPHE.
214	A WEDDING IN LOWER BRITTANY H.M. the Emperor of the Frenc

	BOULANGER, GUSTAVE RODOLPH.
215	ARAB HERDSMEN
216	ARAB SCOUTS Général Fleury.
	HÉBERT, AUGUSTE ANTOINE ERNEST.
217	"LES CERVAROLLES"
	GUIGNET, ADRIEN.
218	XERXES M. Sipierre.
	TARITA TAUTO CARERAN
010	JADIN, LOUIS GODEFROY.
219	THE "HALLALI:" BOAR-HUNT IN THE FOREST OF FONTAINEBLEAU
	FUNTAINEBLEAU ATUST,
	ST. JEAN, SIMON.
220	ORANGES M. le Comte de Morny.
	ET ANDDIN TELAN DATT
221	FLANDRIN, JEAN PAUL. SOLITUDE
ZAI	SOLITUDE
	ROEHN, ALPHONSE JEAN.
222	THE POACHER Musée du Luxembourg.
	MARILHAT.
223	OLD CAIRO M. le Comte Duchâtel
224	VIEW OF CAIRO
225	THE NECROPOLIS OF CAIRO
000	LAUGÉE, DÉSIRÉ FRANÇOIS.
226	COMING OUT OF SCHOOL
	HÉDOUIN, EDMOND.
227	A FAN Artist.
	TOURNY, JOSEPH.
228	THE MADONNA DEL SACCO AFTER A. DEL SARTO
229	PORTRAIT OF MDLLE. B
230	PORTRAIT OF MME, T
231	HEAD OF A MONK
	AT TOWN THE YOUR DISTRICT TO DE
ออก	ALIGNY, THÉODORE CARUELLE D'.
232 233	VIEW OF GENAZZANO (ENVIRONS OF ROME) The Imperial Government.  VIEW OF ROYAT (FRANCE) The Imperial Government.
ຂອວ	VIEW OF ROYAT (FRANCE) The Imperial Government.
	LEPEC, CHARLES.
234	A FRAME OF ENAMELS
	BENOUVILLE, LÉON FRANÇOIS.
235	MARTYRS LED TO EXECUTION—A SKETCH Musée du Luxembourg.
-	
094	INGRES, JEAN AUGUSTE DOMINIQUE.
236	PORTRAIT OF M, LE COMTE DE NIEUWERKERKE . M. le Comte de Nieuwerkerke.
NO1	A MONUMENT
	D'ARAMON.
238	DRAWINGS ON VELLUM
	160

	·
	FAIVRE-DUFFER, LOUIS STANISLAS.
230	Four Portraits of Ladies and Children (Pastel) Artist.
240	
240	THREE PORTRAITS OF LADIES AND CHILDREN (Miniatures in Oil) . Artist.
	CHARLET, NICOLAS TOUISSANT.
241	A Frame Containing the following Drawings M. de Lacombe.
	1. A LANDSCAPE.
	2. The Gambler.
	3. Napoleon.
	4. The Paralytic.
	5. Madonna.
	6. The Schoolmistress.
	7. A LANDSCAPE.
	8. "LE DRAGON D'ELITE."
	9. Two Drunkards.
	10. The Cuirassier.
	11. A LANDSCAPE.
	12. The Two "Invalides,"
	13. "LE PETIT SAVOYARD."
	14. THE "INVALIDE" AND HIS CHILDREN.
	15. THE OLD HERDSMAN.
	16. The Dying Cuirassier.
	RAFFET, DENIS AUGUSTE MARIE.
242	A REPRESENTATIVE OF THE PEOPLE AT HIS POST M. Ad. Moreau.
243	
244	DEVOTION OF THE CLERGY AT ROME
245	THE ARMY OF ITALY
246	THE MORROW
	w .
	ANTIGNA, JEAN PIERRE ALEXANDRE.
247	DAUGHTERS OF EVE
	DECAMPS, ALEXANDRE GABRIEL.
249	THE LITTLE PASTRYCOOKS
	PONCET, JEAN BAPTISTE.
250	A Young Flute-Player on the Sea-shore Artist.
200	A TOURG PROTEST MATERIAL OF THE SERVICES.
	LAMI, EUGÈNE LOUIS.
251	Subjects taken from the Works of Alfred de Musset M. H. Didier.
	VALÉRIO, THÉODORE.
252	TURKS FROM THE BORDERS OF THE BLACK SEA Artist.
253	ALBANIAN BASHI-BAZOUKS
254	
	PENSÉE, CHARLES.
255	CONTRASTS OF LIFE,—A LANDSCAPE
256	THE HERMITAGE Artist.
	BELLEL, JEAN JOSEPH.
257	

MIRBEL, MADAME DE (nee LIZINKA RUE).
258 A Frame of Miniatures
SEBRON, HIPPOLYTE.
260 THE CATHEDRAL, MILAN
APPIAN, ADOLPHE.
261 A LANDSCAPE—CREYR (ISÉRE)
262 THE LAKE OF POIZIEUX (ISÉRE)
VIDAL, VINCENT.
263 LOVES OF THE ANGELS: 1. THE FALL
264 ,, , 2. The Story
BIDA, ALEXANDRE.
265 THE MASSACRE OF THE MAMELUKES (DRAWING) Artist.
266 AN ARAB HAREM (DRAWING)
Comment of the second of the s
MONTESSUY, FRANÇÕIS.  268 A FORTUNE-TELLER PREDICTING HIS ELEVATION TO
268 A FORTUNE-TELLER PREDICTING HIS ELEVATION TO  THE POPEDOM TO SIXTUS V. WHEN A CHILD
DARGENT, YAN. 278 "LES LAVANDIÉRES DE LA NUIT"
ATTER.
BREST, FABIUS.
274 THE MARKET IN THE COURT OF THE MOSQUE OF
DJENI-DJAMI AT CONSTANTINOPLE
JUNDT, GUSTAVE.
275 THE FIRST STEP
GIRAUD, CHARLES.
276 THE STUDY OF THE DIRECTOR-GENERAL OF THE LOUVRE Artist.
LAMBRON, ALBERT.
277 "Un Flâneur"
GRISÉE, LOUIS JOSEPH.
278 A Frame of Enamels, containing—
1. Portrait of a Young Man, after Maas.
2. Portrait of a Gentleman, after Largillière.
3. PORTRAIT OF MDLLE. FANNY S
4. PORTRAIT OF MME. L.—.
5. Portrait of Mme, V———. 6. Portrait of M. G———.
7. Portrait of Molle, E. V———.
8. THE HOLY FAMILY, AFTER RAPHAEL.
MARCHAL, CHARLES FRANÇOIS.
279 Interior of a Tap-Room on a Fête-day among
THE PROTESTANT PEASANTS OF THE CANTON OF
BOUXWILLER (LOWER RHINE),

ZO ACTITIVE
ZO, ACHILLE.  280 THE BLIND MAN OF TOLEDO
280A GIPSIES
ATUS
REYNAUD, FRANÇOIS.
281 Peasant Girls of the Abruzzi
LECOINTE, CHARLES JOSEPH.
282 ROMAN PEASANTS PLAYING AT "LA RUZZICA" NEAR
THE PORTA S. PAOLO ,
PROTAIS, PAUL ALEXANDRE.
283 LE CAMP DU MOULIN
CHABAL-DUSSURGEY, PIERRE ADRIEN.
284 A VASE OF FLOWERS
CHAPLIN, CHARLES.
285 Portrait of a Gentleman
VEYRASSAT, JULES JACQUES.
286 Horses towing on the Banks of the Seine Artis
. TITTOUT TO ATTE
HUET, PAUL.  287 THE INUNDATION AT St. CLOUD Musée du Luxembourg
BUSSON, CHARLES.
288 After the Rains of Autumn
MARÉCHAL, LAURENT CHARLES.
289 GALILEO AT VELLETRI (Pastel)
290 DEATH OF COLUMBUS
ouvrié, pierre justin.
291 VIEW OF SALZBURG
BELLY, LÉON.
292 APPROACH TO AN EGYPTIAN VILLAGE
HAMON, JEAN LOUIS.
293 "MY SISTER IS NOT THERE" H.M. the Empress of the French
MATET, CHARLES PAULIN FRA NÇOIS.
294 STUDY OF A MAN'S HEAD
HERBELIN, MME. JEANNE MATHILDE.
295 A FRAME OF MINIATURES:  1. PORTRAIT OF M. EUGENE DELACROIX.
1. PORTRAIT OF M. BUGGERE DELACROIX. 2. PORTRAIT OF M. BENOIT-CHAMPY.
3. Portrait of M. Isabey, pére.
4. PORTRAIT OF M. DAUZATS.
5. PORTRAIT OF M. CHAPLIN.
6. A GIRL KNITTING.
7. AN ITALIAN WOMAN.
8. A Young Girl with a Rose.
150

173

#### WINTERHALTER.

296 PORTRAIT OF H.M. THE EMPRESS OF THE FRENCH, 1862.

H.M. the Emperor of the French.

#### CASTIGLIONE, JOSEPH.

297 PORTRAIT OF H.M. THE EMPRESS OF THE FEENCH, 1861.

H.M. the Emperor of the French.

298 BOUDOIR OF H.M. THE EMPRESS OF THE FRENCH, 1861.

H.M. the Empress of the French.

#### ROLLER.

## CLASS XXXIX.

## SCULPTURE, MODELS, DIE-SINKING, AND INTAGLIOS.

## PRINCIPAL GALLERY, CROMWELL ROAD.

LEQUESNE, EUGÈNE LOUIS.  302 BRONZE STATUE—A DANCING FAUN	
LEHARIVEL-DUROCHER, VICTOR.  LEHARIVEL-DUROCHER, VICTOR.  303 MARBLE STATUE—REALITY AND APPEARANCE . The Imperial of ROCHET, LOUIS.  304 NAPOLEON BONAPARTE AT BRIENNE	l Government
LEHARIVEL-DUROCHER, VICTOR.  LEHARIVEL-DUROCHER, VICTOR.  303 MARBLE STATUE—REALITY AND APPEARANCE . The Imperial of ROCHET, LOUIS.  304 NAPOLEON BONAPARTE AT BRIENNE	
ROCHET, LOUIS.  304 NAPOLEON BONAPARTE AT BRIENNE	l Government.
ROCHET, LOUIS.  304 NAPOLEON BONAPARTE AT BRIENNE	
CAVELIER, PIERRE JULES.  305 BUST OF HENRIQUEL DUPONT	l Government.
CAVELIER, PIERRE JULES.  305 BUST OF HENRIQUEL DUPONT	
305 BUST OF HENRIQUEL DUPONT	. Artist.
JALEY, JEAN LOUIS NICOLAS.  307 MARBLE STATUE—A REVERIE	
JALEY, JEAN LOUIS NICOLAS.  307 MARBLE STATUE—A REVERIE The Imperial of CRAUCK, GUSTAVE ADOLPHE DÉSIRÉ.  308 BRONZE STATUE—A FAUN	M. Goupil.
ORAUCK, GUSTAVE ADOLPHE DÉSIRÉ.  CRAUCK, GUSTAVE ADOLPHE DÉSIRÉ.  BRONZE STATUE—A FAUN	M. Goupil.
CRAUCK, GUSTAVE ADOLPHE DÉSIRÉ.  308 BRONZE STATUE—A FAUN	•
308 BRONZE STATUE—A FAUN	l Government.
308 BRONZE STATUE—A FAUN	
309 Marble Statue—Chactas at the Tomb of Atala . The Imperial ( FRÉMIET, EMMANUEL.	of the French.
FRÉMIET, EMMANUEL.	
	l Government.
•	l Government.

GASTON GUITTON, VICTOR EDOUARD.

THE TRAVELLER AND THE DOVE (ANACREON, Ode ix) The Imperial Government

SCHOENEWERK, ALEXANDRE.
312 Marble Statue—On the Bank of a Stream H.M. the Empress of the Fren
MAILLET, JACQUES LÉONARD.
313 MARBLE GROUP—AGRIPPINA AND CALIGULA Musée du Luxembou
CABET, JEAN BAPTISTE PAUL.  314 "SUZANNE"
MONTAGNY, ETIENNE. 315 MARBLE STATUE—ST. LOUIS Eglise de S. Louis d'Ant
LOISON, PIERRE.
316 A Young Girl carrying a Vase
PERRAUD, JEAN JOSEPH.
317 Marble Statue—Adam The Imperial Government
NANTEUIL, CHARLES FRANÇOIS LEBEUF.
318 Bust of M. Le Baron Boucher Desnoyers . The Imperial Government
MOREAU, MATHURIN.
319 MARBLE STATUE—THE SPINNER The Imperial Government
TRIQUETI, HENRI DE.  320 A Bronze Vase, with Bas-reliefs in Ivory, representing the Dreams of
Youth and Maturity
CAVELIER, PIERRE JULES.
321 Marble Group—Cornelia The Imperial Government
VECHTE, ANTOINE.
322 A CHASED SILVER VASE—Subjects from "PARADISE LOST"
DAVID (D'ANGERS), PIERRE JEAN.
323 THE DEATH OF BARRA
CLESINGER, JEAN BAPTISTE AUGUSTE.
324 Bust of a Woman of the Trastevere, Rome M. Barbedier
iselin, henri frédéric.
325 MARBLE BUST - H. M. THE EMPEROR OF THE
FRENCH
326 HEAD OF CHRIST
BARYE, ANTOINE LOUIS.
327 Theseus subduing the Centaur Biénor
MICHEL PASCAL, FRANÇOIS.
328 CHILDREN KISSING THE CROSS M. le Comte de Mon
329 THE CROWNS
MILLET, AIMÉ.  330 ARIADNE
174

GUILLAUME, CLAUDE JEAN BAPTISTE EUGÈNE.
331 THE TOMB OF THE GRACCHI The Imperial Government.
DE BAY, JEAN BAPTISTE JOSEPH.
332 BASHFULNESS YIELDING TO LOVE Musée du Luxembourg.
mène, pierre jules.
333 THE DEATH OF THE FOX
MARCELLIN, JEAN ESPRIT.
334 CYPRIS NURSING LOVE
OLIVA, ALEXANDRE.
335 Bust of l'Abbé Deguerry
BONNASSIEUX, JEAN MARIE.
336 MARBLE STATUE—MEDITATION The Imperial Government.
iselin, henri frédéric.
337 Bust of President Boileau
SCHRODER, LOUIS.
338 LOVE LAMENTING OVER A WITHERED ROSE Musée du Luxembourg.
CORDIER, CHARLES.
339 Bust of a Man (Negro type)
340 BUST OF A NEGRESS OF THE CAPE
AIZELIN, EUGÈNE.
341 NYSSIA AT THE BATH
CARPEAUX, JEAN BAPTISTE.
342 Bronze Statue—"L'Enfant à la Coquille"
CLESINGER, JEAN BAPTISTE AUGUSTE.
343 MARBLE STATUE—DIANA REPOSING
CAIN, AUGUSTE.
345 Linnets defending their Nest against a Dormouse Artist.
oudiné, eugène andré.
346 A Frame of Medals
MERLEY, LOUIS,
347 A Frame of Medals
DAVID, ADOLPHE.
348 SHELL CAMEO—APOTHEOSIS OF NAPOLEON I The City of Paris.
farochon, eugène.
349 A Frame of Medals and Designs
DAVID (D'ANGERS), PIERRE JEAN.
350 A Frame of Medallions

## CLASS XL.

## ETCHINGS AND ENGRAVINGS.

## S.W. GALLERY, PRINCE ALBERT'S ROAD.

#### LITHOGRAPHS.

## MOUILLERON, ADOLPHE. 361 "Un Coin de Jardin" . . . Karl Badmer 362 THE NIGHT PATROL . . . . Rembrandt . 363 THE JEWISH SCHOOL . . . ROBERT FLEURY LEROUX, EUGÈNE. 364 ARAB RECRUITS . . BIDA 365 LAZARUS . . . . Guignet SIROUY, -ACHILLE. 366 "IT WAS NOT I" . . . . HAMON . 367 THE WOLF AND THE LAMB . . Mulready SOULANGE-TESSIER, LOUIS EMMANUEL. 368 Paris and Helen . . . . Prud'hon . 369 CAPTURE OF THE MALAKOFF . . . YVON . . . 370 PLOUGHING IN THE NEIGHBOURHOOD OF . . Rosa Bonheur NEVERS . NANTEUIL, CÉLESTIN. 371 THE STUDIO OF VELASQUEZ, LAS MENINAS—VELASQUEZ 372 Souvenirs . . . . . . . . . 373 EXPECTATIONS . DESMAISONS, PIERRE EMILE. 374 PRAYER . . . . . . VIDAL . . 375 HÉLÈNE . . Ditto . 376 EDITH . . . . Ditto .

#### RAFFET, DENIS AUGUSTE MARIE,

Ditto

378 LITHOGRAPHS FROM THE SIEGE OF ROME:—
BATTERY NO. 9.
THE FLYING SAP.

THE RECONNAISSANCE.
ATTACKING COLUMNS.

377 REPOSE

#### RAFFET, DENIS AUGUSTE MARIE.

379 A FRAME OF LITHOGRAPHS:—
TARTARS COMING OUT OF A MOSQUE.

TUGUDA.

A TARTAR FAMILY JOURNEYING.

380 A FRAME OF LITHOGRAPHS :--

LE RÉVEIL.

LA GRANDE REVUE.

LE COMBAT D'OUED-ALLEG.

LE BATAILLON SACRÉ.

## LASSALLE, EMILE.

381 THE SEVEN CAPITAL SINS . . . GODEFROY SADIN

382 PORTRAIT OF MADAME DE CALONNE . RICARD .

383 DANTE AND VIRGIL . . . . EUGÈNE DELACROIX

## LAURENS, JULES JOSEPH AUGUSTIN.

384 THE "JEUNE MÉNAGE" . . . VAN MUYDEN.

#### AUBERT, ERNEST JEAN.

385 THE "THEATRE-GUIGNOL" . . . HAMON .

PALESTRINA . . . . HEILBUTH

#### CHARLET, NICOLAS TOUSSAINT.

387 A FRAME OF LITHOGRAPHS:-

QUAND ON NE SAIT PAS SON CHEMIN; L'ÉCOLE CHRÉTIENNE,

Convoi d'artillerie;

Frères, faites donc finir l'école mutuelle!

ON VA SE FORMER, EN AVANT LA BATAILLE!

LA MAISON DU GARDE-CHASSE:

RINDZIGLIN;

Voilà, je vous interroge:

JE TE DONNE DE QUOI QUE J'AI;

JE SUIS TAMBOUR, VIEILLE GARDE;

CRÉ COQUIN, JE LES HAÏS-T-Y;

DISCOURS DU LÉGIONNAIRE À SES ENFANTS;

JE GROGNE.

388 A FRAME OF LITHOGRAPHS:-

LE FRANÇAIS APRÈS LA VICTOIRE;

LA VIEILLE ARMÉE FRANÇAISE;

LE LABOUREUR NOURRIT LE SOLDAT;

L'AUMÔNE;

LE GRENADIER DE LA VIEILLE GARDE;

JE SUIS INNOCENT, DIT LE CONSCRIT.

	ENGRAVINGS.
	MERYON, 'CHARLES.
380	THE "GRAND CHATELET" AT PARIS, FROM AN OLD DRAWING
390	
000	
	LAROCHE, ADRIEN BARTHELÉMY LÉON.
391	THE OXEN TROYON
392	THE GAMEKEEPER TROYON
	POLLET, VICTOR FLORENCE.
909	SOLOMON'S WALL BIDA
999	
	, VALERIO, THÉODORE.
394-	-6 THREE FRAMES—SUBJECTS FROM HUNGARY AND THE DANUBIAN
	PROVINCES DURING THE CRIMEAN WAR
	224-4-4-4-4-4-4-4-4-4-4-4-4-4-4-4-4-4-4
908	PRÉVOST, ZACHÉE.
397	OUR LORD IN THE HOUSE OF SIMON THE
	PHARISEE PAUL VÉRONÉSE
	MARTINET, ACHILLE LOUIS.
398	PORTRAIT OF HIS MAJESTY THE EMPEROR
	OF THE FRENCH ON HORSEBACK HORACE VERNET
399	THE LAST HONOURS PAID TO COUNTS
	EGMONT AND HORN L. GALLAIT .
400	THE LAST MOMENTS OF COUNT EGMONT L. GALLAIT .
401	THE DAUGHTER OF TINTORETTO COGNIET
402	MARY IN THE DESERT PAUL DELAROCHE
	LAURENS, JULES JOSEPH AUGUSTIN.
403	
404	THE HORSE-POND ROSA BONHEUR
	ST. ETIENNE, FRANCIS DE.
405	RECOLLECTIONS OF AUVERGNE
406	
407	THE AQUEDUCT OF THE ALHAMBRA
408	THE COAST OF VRÉGE, NEAR LODÉVE
	LEFÈVRE ERNEST.
400	410 Two Frames containing Engravings in Aquafortis
409,	TIV INO PRAMES CONTRIBUTE ENGINEERINGS IN EQUAPORES
	CHAPLIN, CHARLES.
411	THE WIFE OF RUBENS RUBENS
	LÉVY, GUSTAVE.
,,,	PORTRAIT OF BÉRANGER A. SANDOZ .
412	
	LEFÈVRE, ACHILLE DÉSIR <b>É.</b>
414	THE IMMACULATE CONCEPTION MURILLO
415	"LA NOTTE" CORREGGIO .
	Coppedio

CORREGGIO

178

416 JUPITER AND ANTIOPE

	LOUIS, ARISTIDE.
417	Napoleon in his Study Paul Delaroche
418	Napoleon in his Study Paul Delaroche Innocence Greuze .
	LEROY, ALPHONSE.
419	A CHILD (STUDY) LÉONARDO DA VINCI.
420	THE ENTOMBMENT RAPHAEL
421	A Man's Head Rembrandt .
	TOWNSON DURON TOWN DIEDE
400	HENRIQUEL-DUPONT, LOUIS PIERRE.
422	
400	BEAUX ARTS PAUL DELAROCHE
423	Moses in the Bulrushes Paul Delaroche
424	THE VIRGIN AND CHILD RAPHAEL
	LECOMTE, NARCISSE.
425	•
	BERTINOT, GUSTAVE NICHOLAS.
426	SALOME RECEIVING THE HEAD OF ST. JOHN—LUINI
	,
	. BRACQUEMOND, FÉLIX.
427	TEAL AND OTHER BIRDS ON THE GATE OF A FARM. (TWO SUBJECTS)
	FRANÇOIS, ALPHONSE.
498	GENERAL BONAPARTE PAUL DELAROCHE
429	
1.00	DEATH BY THE REVOLUTIONARY
	TRIBUNAL PAUL DELAROCHE
	BLANCHARD, AUGUSTE.
430	"CHRISTUS REMUNERATOR" ARY SCHEFFER FAIST AND MARGUERITE ARY SCHEFFER
431	FAUST AND MARGUERITE ARY SCHEFFER
	FLAMENG, LÉOPOLD.
432	
433	
434	
101	SI, DEDASTIAN , , , , LEONALDO DA TIMOI
	PRÉVOST, ZACHÉE.
436	·
400	DAUBIGNY, CHARLES FRANÇOIS.  THE BRAKE
438	THE SUN-STROKE RUYSDAEL .
	FRANÇOIS, JULES.
440	"LE GALANT MILITAIRE" TERBURG.
441	"LE GALANT MILITAIRE" TERBURG NAPOLEON AT FONTAINEBLEAU PAUL DELAROCHE
400	CARON, ADOLPHE ALEXANDRE JOSEPH
439	CHRIST ON THE MOUNT OF OLIVES. ARY SCHEFFER

	LALLEMAND.	
443	An Engraving Yvon , ,	
	Another Yvon	
442	PORTRAIT OF H.M. THE EMPEROR YVON	
	GIRARD.	
445	THE TWO PIGEONS BENOUVILLE .	
	BRIDOUX, AUGUSTIN FRANÇOIS EUGÈNE	ů.
446	THE HOLY FAMILY MURILLO	
447	MADONNA RAPHAEL .	
	DEDMINOM CHCMATTE NICOLAG	
440	BERTINOT, GUSTAVE NICOLAS.	
	FRATERNAL LOVE BOUGUEREAU . "LE RÉVEIL" JALABERT .	
449	"LE REVEIL" JALABERT .	
	BELLAY, PAUL ALPHONSE.	
450	FIGURE OF A CHILD RAPHAEL	
451	FIGURE OF A CHILD Ditto	
452	FIGURE OF A CHILD Ditto	
453	FOUR HEADS OF ROMAN PEASANTS	
	COMPANY A TITLE A CASA CASA CASA CASA CASA CASA CASA C	
	BEAUGRAND, ACHILLE VICTOR.	
454	St. Augustine and St. Monica ARY Scheffer	
	HEDOUIN, EDMOND.	
455	A FRAME CONTAINING THREE COMPOSITIONS IN AQUA-	
	FORTIS:	
	1. "LE MOT D'ORDRE."	
	2. "LA PATROUILLE."	
	3. "La Sortie." 4	

GAUCHEREL, L.

456 HEAD OF A MAN

# GERMAN SCHOOL.

# CLASS XXXVII.

## ARCHITECTURE.

ADLER.
[Prussia.]
501—2 THE BRICK ARCHITECTURE OF PRUSSIA (Vol. I.) Ernst & Korn.
503-6 Designs for the New Town Hall, Berlin Corporation of Berlin.
· BÖTTICHER.
[Prussia.]
507-9 TECTONIC SYSTEM OF ANCIENT GREECE (Map) Ernst & Korn.
" Designs for Architectural Ornaments Ernst & Korn.
CORSSEN.
[Prussia.]
510-11 Drawing-copies for Machinery Ernst & Korn.
Von DIEBITSCH, C.
[Prussia.]
512 Travelling Studies and Architectural Sketches Artist.
EMMERICH, JUL.
[Prussia.]
513-17 Drawings of a Theatre Royal Academy of Architecture, Berlin
ERNST & KORN.
[Prussia.]
518—19 MAGAZINE OF ARCHITECTURE (Eleventh Year—Text and Map)—Ernst & Korn.
· FRANKE.
[Saxe-Coburg Gotha.]
520 Architectural Drawings
GIESE, E. F.
[Saxony.]
521 PLAN OF THE NEW OPERA HOUSE AT VIENNA (First
Prize)—Photograph
522 PLAN OF THE NEW BANK AT ALTENBURG (First Prize)—PHOTOGRAPH Artist.
GRAEB.
[Pmssia ]

522-6 TWELVE CHROMO-LITHOGRAPHIC VIEWS OF BABELSBERG . Ernst & Korn.

#### HABELT, PAUL.

[Prussia.]

527-33 Drawings of a Princely Residence-Royal Academy of Architecture, Berlin.

#### HITZIG.

[Prussia.]

534-5 Designs for Buildings executed at Berlin and

ELSEWHERE (I. II. 1. 2.) . . . . . . . . . . . . Ernst & Korn.

### HITZIG, J.

[Prussia.]

- 537-43 The New Exchange, Berlin . . . . Corporation of Merchants, Berlin. (Modelled in plaster by Dankberg.)
  - a. Models, Elevation, and Sections.
  - b. Ground Plan.
  - c. Two Models of Ornamental Trellices of the Interior Balustrades.
  - d. Two Capitals of Interior Columns in Zinc, Electro-coppered, with a piece of the Shaft in Polished Granite.
  - e. Capitals of Columns in the Facade.

(Exhibited in the Nave.)

#### KNOBLAUCH, E.

[Prussia.]

544-49 Architectural Designs . . . . . . . . . . . . Artist.

1—5. Plans of the New Synagogue in the Oranienburger Strasse, Berlin,

THE RESIDENCE OF COUNT ARNIM-BOYTZENBURG, IN THE PARISER-PLATZ, BERLIN.

THE RESIDENCE OF HERR VON BEHR, WILHELMS-PLATZ, BERLIN.

#### KRÜGER, B. H. G.

[Saxony.]

550 Plans of the Mortuary Chapel of Count Luckner at Altfrancken—Photograph.

### LUCAE, RICHARD.

[Prussia.]

551-5 GROUND PLAN, PROFILES, AND FRONTS, FOR

MUSEUM OF ARTS ON A SMALL SCALE . Royal Academy of Architecture,

Berlin.

556 Architectural Sketch-book . . . . . . . . . Ernst & Korn.

## MEURON, A. and HALLER, M.

[Hamburg.]

MEYER.

[Prussia.]

558 HAND-BOOK OF GARDENING . . . . . . . . . . . Ernst & Korn.

NEBEL, FR.

[Hesse-Darmstadt.]

559 MODEL OF THE AMPHITHEATRE OF NISMES . . . . . Artist.

Von QUAST.
[Prussia.]
560 HISTORICAL MONUMENTS OF ARCHITECTURE IN PRUSSIA Ernst & Korn.
RUNGE.
[Prussia.]
561 THE BRICK ARCHITECTURE OF ITALY Ernst & Korn.
SALZENBERG.
[Prussia.]
562 MONUMENTS OF EARLY CHRISTIAN ARCHITECTURE AT CON-
STANTINOPLE Ernst & Korn.
SCHINKEL.
[Prussia.]
563-8 Architectural Designs Ernst & Korn.
SCHIRRMACHER, GEORG.
[Prussia.]
569—78 SECTIONS, FAÇADES, GROUND PLAN,
* AND DECORATIONS OF A VILLA . Royal Academy of Architecture, Berlin.
" FAÇADES OF A BRIDGE Royal Academy of Architecture, Berlin.
" DETAILS OF PILLARS AND CONSOLES . Royal Academy of Architecture, Berlin.
SCHMIDT, F. & STRAUCH, W.
[Prussia.]
579—86 DESIGNS FOR A TOWN HALL AT BERLIN Royal Academy of Architecture,
. Berlin.
SOLLER, STÜLER, BUSSE.
[Prussia.]
587—9 Designs for Churches, Parsonages, and School-Houses . Ernst & Korn.
STAMMANN, FR.
[Hamburg.]
590 AN ARCHITECTURAL DRAWING
591 ANOTHER
Von STILLFRIED.
[Prussia.]
592 Antiquities and Monuments of Art of the Royal House
OF HOHENZOLLERN (I. II.) Ernst & Korn.
STRACK.
[Prussia.]
593 Architecture of Babelsberg Ernst & Korn.
594 Architectural Details Ernst & Korn.
, , , , , , , , , , , , , , , , , , , ,
STUELER,
[Prussia.] 595 The New Museum at Berlin
TIEDE, AUG.
[Prussia.]

596-600 Drawings of a City Gate . . Royal Academy of Architecture, Berlin.

Artist.
Artist.

## CLASS XXXVIII.

# PAINTINGS IN OIL AND WATER COLOURS, AND DRAWINGS.

	APAINTINGS IN OIL.
	ACHENBACH, ANDREAS.
	[Prussia.]
650	THE COAST OF SKEVENINGEN
651	A Sea-piece
	ACHENBACH, OSWALD.
	[Prussia.]
652	An Italian Landscape—Evening
653	VIEW NEAR NAPLES
	ARTARIA, M.
	[Baden.]
654	The Abbot of St. Giles at the Defence of Saragossa $Artist.$
	BECKER, AUGUST,
	[Prussia.]
655	Landscape—Feigumfass, Norway
	BECKER, CARL.
	[Prussia.]
656	A PETITION TO THE DOGE OF VENICE H.M. the King of Prussia.
657	A COURT SITTING IN JUDGMENT
	BEGAS, CARL.
	[Prussia.]
658	
	OF THE ROYAL ACADEMY OF ART IN BERLIN H.M. the King of Prussia,
	BERNATZ, T. MARTIN.
	[Bavaria.]
659	VIEW OF PETRA, THE EDOMITE CITY OF THE ROCKS Artist.
	BLECHEN, CARL.
	[Prussia.]
660	VILLA D'ESTE
	Von BLOMBERG, BARON, HUGO.
	[Prussia.]
661-	-3 Three Frames, Containing 27 Sketches from
	DANTE'S "DIVINA COMMEDIA"
	Nos. 1 and 2 illustrate the "Inferno"; No. 3, the "Purgatorio" and "Paradiso."
	Von BOHN, GERMAN.

[Württemberg.]

665 GRETCHEN (FROM GOETHE'S "FAUST") . . .

BOSER, FRIEDRICH.
[Prussia.]
666 THE POOR-BOX
667 THE CHURCH-GOER
BOTTOMLEY, T. W.
[Hamburg.]
668 Repose in the Wood
669 A Drove of West Highland Cattle
BURGER, ANTON.
[Frankfort-on-the-Maine.]
670—1 VIEWS OF FRANKFORT-ON-THE-MAINE:
B. THE BUDER-GASSE.
D. THE DENDER-GASSE.
BÜRKEL, HEINRICH.
[Bavaria.]
672 CATCHING HORSES
673 WINTER
674 A MONASTERY IN THE TYROL
675 AFTER THE CHASE
CRETIUS, CONSTANTIN.
[Prussia.]
676 THE ELECTORAL PRINCE FRIEDRICH WILHELM, AFTER-
WARDS THE GREAT ELECTOR, BY HIS ENERGY
ESCAPES A PLOT, WHICH HAD BEEN LAID FOR
DEBAUCHING HIM AT THE HAGUE Artist
DAHL, SIEGWALD.
[Saxony.]
677 THE ORGAN-MAN
DELFS, MORITZ.
[Hamburg.]
678 CATTLE TAKEN TO THE SHOW
DUNTZE, JOHANNES.
[Prussia.]
679 A WINTER-PIECE
EICHHORN, ALBERT.
[Prussia.]
680 THE RUINS OF A TEMPLE
Von EMBDE, E.
[Hesse.]
681 PORTRAIT OF LOUIS SPOHR
ESCHKE, HERMANN.
[Prussia,]
682 WESTERN COAST OF THE ISLAND OF HELIGOLAND Artist
185

	FLAMM, ALBERT.	
683	[Prussia.] An Italian Landscape	Artist.
	GERLACH, GUSTAV.	21/1001.
	[Prussia.]	
684	THE FOREST CHAPEL—MOONLIGHT IN WINTER	Artist.
	GONNE, FRIEDRICH.	
	[Saxony.]	
685	BLONDEL IN SEARCH OF RICHARD COUR DE LION	Artist.
	GROSS, H.	
686	[Württemberg.] Subjects for Decoration	Artist.
		Artist,
	GRÜDER, HANS JULIUS. [Saxony.]	
687	RUTH AND NAOMI	Artist.
	GRUND, J.	
	[Baden.]	
688	THE BIRTHDAY FÊTE OF A COUNTRY PARSON	Artist.
	GUDE, HANS.	
689	[Prussia,]	4
009	VIEW ON THE COAST OF NORWAY	Artist.
	GÜTERBOCK, LEOPOLD. [Prussia.]	
690	TRAVELLING COMPANIONS	Artist.
	HAUSMANN, FREDERIC CHARLES.	
	[Frankfort-on-the-Maine.]	
691	Galileo, "E pure si muove"	Artist.
	HEIMERDINGER, FR.	
692	[Hamburg.] FAIRY LIFE, FROM A TALE OF L. TIECK	
693	·	
694		
	Вооту	
	HERZOG, HERMANN.	
695	[Prussia.] A Norwegian Fiord	Artist.
0.00	HOHE, FRIEDRICH.	
	[Bavaria.]	
696	WAPITI, OR CANADIAN STAG	Artist.
697	A COW-KEEPER'S COTTAGE, AND PASTURAGE IN THE	Artist.
	ALPS, NEAR LOFER, IN THE TYROL	21/ (60)
	HÜBNER, CARL.  [Prussia.]	
698		Artist.

	hübner, julius.	
	[Saxony.]	
699	Samuel brought to Eli (1 Sam. i. 26)	Artist
	HUMMEL, CHARLES.	
	[Grand Duchy of Saxony.]	
700	Hylas carried off by the Nymphs	Artist.
	JABIN, CH. G. GEORG.	
	[Brunswick.]	
701	Landscape—Switzerland	Artist.
702	Morning in Switzerland	Artist
	JACOBS, E.	
	· ·	
703	[Saxe-Coburg Gotha.] THE DEPOSITION FROM THE CROSS	Artist
700	THE DEPOSITION FROM THE CROSS	MITTISI,
	KASELOWSKY, AUGUST.	
	[Prussia.]	
704	THE ENTOMBMENT H.M. the Queen Dowager of	f Prussia
	Von KLENZE, LEO.	
	[Bavaria.]	
705	ATHENS IN THE TIME OF HADRIAN	Artist
	Von KLOEBER, AUGUST.	
	[Prussia.]	
706	JACZKO, PRINCE OF THE WENDS, PURSUED BY ALBRECHT	
	THE BEAR, JUMPS INTO THE HAVEL, VOWING TO	
	BECOME A CHRISTIAN, IF THE GOD OF THE CHRIS-	4.D
BOB	TIANS WILL SAVE HIM ON THE OTHER BANK H.M. the King of	f Prussia
707	THE YOUNG BACCHUS AFTER THE BATH, ATTENDED BY	<i>(</i> . D ·
	Two Nymphs	f Prussia
	KNAUS, LUDWIG.	
	[Prussia.]	
708	A FUNERAL IN THE FOREST H.S.H. the Duke of Cro	y-Dülmen
	KRELING, AUGUST.	
	[Bavaria.]	
709	THE LAST REMNANTS OF A PROTESTANT COMMUNITY IN	
	' THE RELIGIOUS WARS OF THE 17TH CENTURY	Artist
710	THE FESTIVALS OF THE YEAR: EASTER, WHITSUNTIDE,	217 0000
	ALL SAINTS, AND CHRISTMAS	Artist.
	·	221 0000
	KRÜGER, FRANZ.	
W44	[Prussia.]	CD
711	A PARADE IN BERLIN	Prussia.
	LANGE, JULIUS.	
	[Bavaria.]	
712	A SCENE ON THE WAY TO THE ICE-CHAPEL AT THE	
	A Scene on the way to the Ice-Chapel at the Foot of the Watzmann	Artist.
713	A Scene on the way to the Ice-Chapel at the Foot of the Watzmann	Artist. Artist.
	A Scene on the way to the Ice-Chapel at the Foot of the Watzmann	

	LEHNEN, JACOB.
	[Prussia.]
715	Breakfast, with Flowers
716	Breakfast
	THUMAN DIVIDING
	LEWIN, PHŒBUS.
717	[Prussia.]
	HOP-GATHERING IN KENT
/10	Rouge et Noir
	LINDLAR, J. W.
	[Prussia.]
719	LANDSCAPE IN THE BERNESE OBERLAND
	LORENTZEN, C. F. A.
	[Hamburg.]
720	A LANDSCAPE
	LUNTESCHUTZ, JULIUS.
PO1	[Frankfort-on-the-Maine.]
721	PORTRAIT OF LADY MALET
	MARTERSTEIG, FREDERIC.
	[Grand Duchy of Saxony.]
722	THE ENTRY OF LUTHER INTO WORMS, APRIL 16TH, 1521 Artist,
	, , , , , , , , , , , , , , , , , , , ,
	MAYER, F. C.
	[Bavaria.]
723	A MERCHANT'S HOUSE AT NUREMBERG (KNOWN AS
	THE PELLER'SCHE HOF)
	MENZEL, ADOLPH.
	[Prussia.]
794	KING FREDERICK THE GREAT SURPRISED BY NIGHT
127	AT HOCHKIRCH, Oct. 14, 1758
	11 110011111011, 001, 11, 1100
	MEYER (of Bremen), JOHANN GEORG.
	[Prussia.]
725	BLIND MAN'S BUFF
	,
	MICHELIS, ALEXANDER.
	[Prussia.]
726	Landscape—Evening
	MOHN, ERNST.
	[Saxony.]
727	Copy of an Altar-piece by Van Eyck, in the Dresden Gallery  Artist.
121	COPT OF AN AMAR-FIEDE BY VAN ENON, IN THE DIEBBEN CALLERY
	MOHRHAGEN, B.
	[Hamburg.]
728	DANTE IN EXILE FINDS REFUGE IN A MONASTERY
	THE LAKE OF COMO—AUTUMN AFTERNOON
	THE LAKE OF COMO—MORNING
	100

	mücke, heinrich.				
	[Prussia.]				
	THE LIFE OF ST. MEINRAD, IN A SERIES OF 11 PICTURES				
	H.R.H. Prince Carl Anton von Hoh	enzo	llern	Sigm	aringen.
731	1. THE BIRTH OF A SON IS ANNOUNCED TO COUNT				
	BERCHTHOLD VON ZOLLERN AND HIS COUNTESS				
732	2. The Christening of Meinrad.				
733	<ol> <li>MEINRAD IS DEDICATED TO THE ORDER OF ST. BENEDICT.</li> </ol>				
734	4. MEINRAD GOES TO THE FINSTERWALD AS A HERMIT.				
735	5. MEINRAD PREACHING ON THE ETZELBERG.				
736	6. HILDEGARD, DAUGHTER OF THE EMPEROR LOUIS				
	THE PIOUS, AND ABBESS OF THE NUNNERY AT				
	ZURICH, VISITS THE SAINT IN THE WILDERNESS.				
737	7. THE INFANT JESUS ANNOUNCES TO THE SAINT				
	HIS IMMINENT AND VIOLENT DEATH.				
738	8. MEINRAD ROBBED AND MURDERED, 21st of Jan.				
	861, BY TWO ASSASSINS WHOM HE HAD ENTER-				
	TAINED.				
739	9. The Canonization of Meinrad by Pope				
	BENEDICT IX., OCT. 6, 1039.				
740	10. An Angel, with the Arms of Hohenzollern:				
	BELOW, THE CASTLE OF HOHENZOLLERN.				
741	11. An Angel with the Arms of Baden: below,				
	THE CASTLE OF ZÄHRINGEN.				
	MÜLLER, CARL.				
w	[Prussia.]				
742	THE HOLY FAMILY	•	•	•	Artist
	MÜLLER, CARL WILHELM.				
	[Bavaria,]				
743	MADONNA, AFTER RAPHAEL				Artist
744	THE FIRST SNOW, AFTER BISCHOF		Ċ		Artist
745	MOTHER AND CHILD, AFTER MORIZ MÜLLER				Artist
746	A TYROLESE GIRL, AFTER BODMER				Artist
747	MADONNA, AFTER CARLO DOLCE				Artist
748	A GENRE PICTURE, AFTER ROTARI				Artist
749	ANOTHER, AFTER ROTARI				Artist
	<u> </u>				
	Von NEHER, B.				
wite	[Württemberg.]				
750-	-4 ILLUSTRATIONS TO GOETHE'S "FAUST," "PROMETHEUS,"				
	"DES WANDERER'S STURMLIED" "MEINE GÖTTIN,"				
	AND "GANYMED"	•	•	•	Artist

# NERENZ, WILHELM.

[Prussia.]

	NERLY.	
n × o	[Prussia.]	
756 757	ISOLA DI S. GIORGIO AND DOGANA DI MARE, VENICE	Artist. Artist.
	NIEDMANN, AUGUST.	
	[Bavaria.]	
758	PEASANT CHILDREN	Artist.
	NIESSEN, JOHANNES.	
	[Grand Duchy of Saxony.]	
759	THE ANGEL OF THE LORD APPEARING TO JOSHUA	
	BEFORE THE TAKING OF JERICHO	Artist.
	OCKEL, EDWARD.	
	[Prussia.]	
760	Cows at the Fairy's Pool, in the Forest of Fon-	
	TAINEBLEAU	Artist.
	OËR, THEOBALD VON.	
	[Saxony.]	
761	THE DEATH OF TORQUATO TASSO	Artist.
	PESCHEL, CARL.	
	[Saxony.]	
762	THE THREE MARYS ON THE MORNING OF THE RESURRECTION	Artist.
	PETERS, ANNA.	
	[Württemberg.]	
763	FLOWERS	Artist.
	PILOTY, CARL.	
	[Bavaria.]	
764	NERO AFTER THE BURNING OF ROME Count Johann von	Palfly.
	PORTTMANN, WILHELM.	,
	[Prussia.]	
765	LAKE SCENE—Meillerie	Artist.
	QUENTELL, GUSTAV.	
	[Bremen.]	
766	Meadow-scenery	Artist.
	RETHEL, ALFRED.	
	[Saxony.]	
767	St. John and St. Peter at the Beautiful Gate Madame	Rethel.
	RICHTER, GUSTAV.	
	[Prussia.]	
768		russia.
769	PORTRAIT OF A LADY	Artist.
	ROETING, JULIUS.	
	[Prussia.]	
770	PORTRAIT	Artist.

	RUSTIGE, H.
17171	[Württemberg.]
771	THE DUKE OF ALBA AND THE COUNTESS OF
	RUDOLSTADT (SCHILLER) Royal Museum, Stuttgart.
772	A Gambling-table
773	The Wine-tasters
	SCHLEH, ANNA.
	[Prussia.]
774	THE TWO MARYS AT THE SEPULCHRE Artist.
	SCHLEICH, EDUARD.
	[Bavaria,]
775	
***	A LANDSCAPE
	SCHLOEPCKE, THEODOR.
	[Mecklenburgh-Schwerin.]
776	THE DEATH OF NICLOT, KING OF THE OBOTRITES H.R.H. the Grand Duke of
•••	
	Mecklenburgh-Schwerin.
	SCHRADER, JULIUS.
	[Prussia.]
777	LADY MACBETH WALKING IN HER SLEEP Artist.
778	THE DEATH OF LEONARDO DA VINCI AT FONTAINEBLEAU Artist.
	SHOTEL, P. J.
	[Prussia.]
779	SEA-PIECE—THE DUTCH COAST IN STORMY WEATHER Artist.
	SIEGERT, AUGUST.
	[Prussia.]
780	An Artist's Studio
	SIMONSON, D.
	[Saxony.]
781	
101	PORTRAIT OF A LADY
	SPECKTER, OTTO.
	[Hamburg.]
782	THE GREAT UNKNOWN
783	A STORK CARRYING AN INFANT
	I STORK CRIMING AN INTAKT
	STEFFECK, CARL.
784	AFTER THE CHASE
784A	Four Studies of Horses
	WACH, WILHELM.
	[Prussia.]
785	St. John the Evangelist
	WEBER, OTTO.
	[Prussia,]
786	Horses
	191

	WEBER, THEODOR ALEXANDER,
	[Prussia.]
787	ELIZABETH CASTLE, JERSEY (FROM MONTIGNY'S "SEINE
	AND MARNE")
	WEGENER, J. E. WILHELM,
	WEGENER, J. E. WILHELM. [Saxony.]
788	STAGS DEAD IN COMBAT
	WELLER, T.
789	[Baden.] GENRE-PICTURE—CHILDREN AT PLAY, REPRESENTING
100	A PROCESSION
	WICHMANN, ADOLF.
200	[Saxony.] "Come unto Me, all ye that labour and are heavy laden,
790	AND I WILL GIVE YOU REST" (Matt. xi. 28) Artist.
	WIEGMANN, MARIE.
791	Undine
	WUSTLICH, OTTO.
	[Bavaria.]
792	MADONNA, AFTER RAPHAEL
	B.—PAINTINGS IN WATER COLOURS, AND DRAWINGS.
	ADAMO, C.
	Bavaria.]
801	CHARLES THE GREAT MEETING THE BLINDED DUKE THAS-
	SILO OF BAVARIA AT THE MONASTERY (CARTOON) Artist.
	Von CORNELIUS, PETER.
	[Prussia,]
802	THE FOUR HORSEMEN OF THE APOCALYPSE (CARTOON) H.M. the King of Prussia.
	ELSTER, GOTTFRIED.
	[Prussia.]
803	CHRIST'S ENTRY INTO JERUSALEM
	HAMMER, GUIDO.
	[Saxony.]
804	HEAD OF A ROEBUCK
	TOTAL A STATE OF THE STATE OF T
	HÖVEMAYER, AUGUST. [Bavaria.]
905	THE DELUGE (CARTOON)
000	
	LÖFFLER, AUGUST.
	[Bavaria,] THE TEMPLE OF RAALBEK SYRIA
806	THE TENTHE OF DANIELI, NIVAL
	192

NEUREUTHER, EUGEN.
[Bavaria.]
807—9 SOUVENIRS OF ROME
1. Villa Malta; 2. Villa Mills; 3. Villa Pamfili.
810—12 From Grimm's "Märchen"
4. Dorn-Röschen; 5. Aschen-Puttel; 6. Schnee-Wittchen.
PESCHEL, CARL.
[Saxony.]
813 THE FIRST CHRISTIANS ON THEIR WAY TO ENGLAND—
COLOURED CARTOON
814 PIETÀ—COLOURED CARTOON
PRELLER, FRIEDR.
[Grand Duchy of Saxony.]
815-31 SEVENTEEN CARTOONS FROM THE "ODYSSEY"-TO BE EXECUTED
IN FRESCO FOR H.R.H. THE GRAND DUKE OF SAXONY Artist.
DEMILITY AT EDITO
RETHEL, ALFRED. [Saxony.]
831-5 HANNIBAL'S PASSAGE OVER THE ALPS—PHOTOGRAPHS . Madame Rethel.
836—45 INCIDENTS IN THE LIFE OF CHARLEMAGNE
Photographs from the original Cartoons for the
frescoes in the Town Hall at Aix-la-Chapelle.
846-50 DIFFERENT COMPOSITIONS
Photographs executed from the original drawings by
a process newly invented by F. A. Oppenheim, at
Dresden (done by dispersed light without salt of gold).
\$51 Daniel in the Lions' Den Madame Rethel.
WISLICENUS, HERMANN,
[Grand Duchy of Saxony.]
852 CARTOON—KING LEAR

# CLASS XXXIX.

# SCULPTURE, MODELS, DIE-SINKING, AND INTAGLIOS.

871 A SMALL GOTHIC ALTAR, with Wings, upon which are represented Scenes from the History of the Virgin Mary.

872 THE MADONNA IN GLORY. Statue in wood, life size.

Contributed by the Mayer Institution in Munich.

CAUER, CARL.				
[Prussia.]  874 HECTOR AND ANDROMACHE				
875 AN OLYMPIAN VICTOR THANKING THE GODS				
876 THE WOUNDED ACHILLES				
CAUER, EMIL.				
[Prussia.]				
877—81 LADY MACBETH, KING LEAR, SHYLOCK, OPHELIA, MAL- VOLIO (Statuettes in Plaster)				
VOLIO (Statuettes III I Instei)				
CAUER, ROBERT.				
[Prussia.]				
882 MIGNON				
OUT OUT TEMPER THE BOYES OF THE OUT OUT OF THE OUT OUT OF THE OUT				
884 PAUL AND VIRGINIA				
886 FALSTAFF				
TARBOTAL TO THE TOTAL THE TOTAL TO THE TOTAL THE TOTAL TO THE TOTAL TH				
DIEHLS, F.				
[Hesse.]  887 Engraved Stones, Caneos, &c				
887 Engraved Stones, Cameos, &c				
EICHLER, GUSTAV.				
[Prussia.]				
888 Bust of Goethe when a young Man, after Alexander Trippel Artist.				
889 BUST OF BEETHOVEN, AFTER THEODOR HAGEN				
OO BUST OF MOZART, AFTER THEODOR HAGEN				
891 OPERATION FOR CATARACT PERFORMED ON A BEAR— HUMOUROUS GROUP—AFTER W. WOLFF				
892—907 PORTRAITS IN RELIEF, AFTER C. FISCHER				
322—307 FORTRAITS IN RELIED, AFTER O. PISONER				
FACIUS, FRAULEIN ANGELICA.				
[Grand Duchy of Saxony.]				
908 A Case of Bronze Medals				
1. Medal struck in Honour of the late Grand Duchess of Saxony—				
Obverse and Reverse. 2. Prize Medal for the Industry of the Grand Duchy of Saxony—				
Obverse and Reverse.				
3. Medal in Honour of Schiller,				
4. MEDAL IN HONOUR OF SCHILLER. 4. MEDAL IN HONOUR OF RECTOR WILHELM, ROSSLEBEN.				
5. MEDAL COMMEMORATING THE DEATH OF THE GRAND DUKE CHARLES				
Augustus of Saxony.				
6. Medal in Honour of Zelter, Director of Music at Berlin.				
7. MEDAL STRUCK TO COMMEMORATE THE SCIENTIFIC MEETING AT JENA.				
FISCHER, CARL,				
[Prussia.]				
909 A Case of Medals				
1. H.M. WILLIAM, KING OF PRUSSIA, 1861 (in two sizes)				
2. H.M. Elizabeth, Queen Dowager of Prussia, 1861.				
194				

	in the state of th	
	3. Medal struck in Commemoration of the Mar-	
	RIAGE OF H.R.H. PRINCESS LOUISA OF PRUSSIA,	
	WITH H.S.H. THE LANDGRAVE ALEXIS OF HESSE,	
	1854.	
	4. MEDAL STRUCK IN COMMEMORATION OF THE MAR-	
	RIAGE OF H.R.H. PRINCESS LOUISA OF PRUSSIA,	
	WITH H.H. THE GRAND DUKE OF BADEN, 1855.	
	5. MEDAL STRUCK IN HONOUR OF HIS EXCELLENCY	
	THE MINISTER VON SCHUCKMANN, ON THE COM-	
	PLETION OF THE FIFTIETH YEAR OF HIS OFFICIAL	
	LIFE.	
	ALSO THE FOLLOWING MEDALLIONS IN PLASTER:	
	GOETHE, 1829; SCHILLER, 1859; LUTHER, 1861; MELANCTHON, 1861; CALVIN AND ZWINGLI, 1861.	
	TEMARCITON, 1001, CALVIN AND ZWINGER, 1001.	
	FRANZ, JULIUS.	
	[Prussia.]	
910	CLIO, THE MUSE OF HISTORY (on a pedestal of Wood	
	painted in imitation of Marble, by A. Varges)	Artist.
911	An Amazon whose Dog is attacked by Lions;	
	MODELLED BY THE EXHIBITOR, CAST IN BRONZE BY	
	GLADENBECK, AND FINISHED BY WILKE, 1859	Artist.
	GILLI, ALEXANDER.	
	[Prussia.]	
912	THE THREE GRACES (Relief)	Artist.
	HÄHNEL, DR. ERNST.	
	[Saxony.]	
913		Artist.
914	PRIZE MODEL FOR THE WELLINGTON MONUMENT IN	
	St. Paul's Cathedral, London—Plaster	Artist.
	KAPSER, GUSTAV.	
	[Saxony.]	
915	L'Allegro; Statue of a Child with Fruit (Life size)—Plaster	Artist.
		,
	LIPPELT, JULIUS.	
916	[Hamburg.]	
917		
918	PORTION OF A FRIEZE FOR A ROOM, WITH A DESIGN	
	FOR THE WHOLE	
	MÖLLER, CARL.	
010	[Prussia.]	Artist.
919	HOPE	217 (181.
	PETERSEN, CARL.	
	[·Brunswick.]	
920	SPECIMENS OF ENGRAVINGS AND MEDALS SURROUNDED	
		Artist.
	195 H 2	

	RAUCH, CHRISTIAN.
921	[Prussia.] THE MONUMENT TO FREDERICK THE GREAT (Reduced
	Bronze Cast)
	RIETSCHEL, ERNST.
922	[Saxony.] MORNING, DAY, EVENING, AND NIGHT—MARBLE MEDALLIONS. Baron v. Wöhrmann.
923	A CHILD WITH GRAPES—PLASTER The Heirs of the Artist.
924	A BUST OF CHRISTIAN RAUCH—PLASTER The Heirs of the Artist.
	ROGERS, RANDOLPH, & VON MILLER.
925	[Bavaria.] BRONZE DOOR ordered for the Capitol in Washington, upon which is represented
	in numerous Figures and Reliefs, the Discovery of America by Columbus.
926	A STATUE OF MR. NELSON, for Richmond, Virginia.
927	A STATUE OF MR. LEWIS, for Richmond, Virginia.
	SCHADOW, JOHANNES GOTTFRIED.  [Prussia.]
928	PLASTER CAST OF THE STATUE OF THE PRINCE OF ANHALT
	DESSAU H.M. the King of Prussia.
	SCHILLING, JOHANNES. [Saxony.]
929	JUPITER AND VENUS AS LUCKY STARS—PLASTER MEDALLIONS . Artist.
	SCHNITZSPAHN, CHR.
	[Hesse-Darmstadt.]
930	A Frame of Portraits in Relief, and Medals Artist.
	SUSSMANN, LOUIS.  [Prussia.]
931	A Drunken Faun (Life Size)
932	A Young Italian Girl (Life Size)
	TIETZ, ERNST.
933	[Prussia.] A Lion's Head (in Rock Crystal)
	TROSCHEL, JULIUS.
	[Prussia.]
934	A GIRL ASLEEP OVER HER SPINNING-WHEEL H.R.H. the Prince Consort.
	vivié, ernst.
935	[Hamburg.]
	WOLFF, ALBERT.
	[Prussia.]
936	A Horseman Fighting with a Lion
	WREDOW, AUGUST.
937	[Prussia.]  GANYMEDE

# CLASS XL.

# ETCHINGS AND ENGRAVINGS.

# S.W. GALLERY, PRINCE ALBERT'S ROAD.

	BARTHELMESS.	•		
	[Prussia.]			
951	Christ on the Cross J. Kehren			A. W. Schulgen.
	BEGAS.			
952	THE VIRGIN AND ST. JOHN BLOCKHORST			
	BERENDSOHN, B. S. [Hamburg.]			
953	An Album, with Views			
000	. ,			
	BRENDAMOUR.			
054	[Prussia.]			*
954	A COPY OF "THE CATECHISM IN ILLUS-			4 117 0 1 1
	TRATIONS," (with 112 Woodcuts) . G. ELSTER	•	• •	A. W. Schulgen.
	DINGER, FRITZ.			
	[Prussia.]			
955	CROMWELL AND HIS ADHERENTS VISIT-			
	ing Milton Leutze		•	C. G. Lüderitz.
956	A COLLECTION (FRAMED AND GLAZED)			
	OF ENGRAVINGS BY EICHENS, HOFF-		-	
	MANN, JACOBY, SACHS, TROSCHEL, SEIDEL, AND HABELMANN, FROM THE			
	FRESCOES IN THE NEW MUSEUM AT			
	BERLIN KAULBACH			. A. Duncker.
		•	•	. A. Dancker.
	EICHENS, E.			
0 kW	[Prussia.]			*
957	MACBETH, BANQUO, AND THE THREE			D 0 D
958	WITCHES KAULBACH THE DISPUTE BETWEEN KING JOHN AND	•	•	Dr. G. Parthey.
990	KING PHILIP IN THE CAMP BEFORE			
	Angers Kaulbach			Dn C Pouthou
959	LAVINIA TITIAN .	•	•	Dr. G. Parthey. Artist.
-		·	•	• • 21/1101.
	ERNST. [Bavaria.]			
960	LAZARUS OVERBECK			Manz, Ratisbon.
000		•	•	manz, maasoon.
	FELSING, J.			
004	[Hesse-Darmstadt.]			
961 962		н.		· . Artist.
90%	THE VIOLIN-PLAYER RAPHAEL.			Artist.
	101			H 3

	• FISCHER, T.			5
	[Prussia.]			
963	MADONNA DI S. SISTO RAPHAEL			. Artist.
	FISCHER, TH.			
	[Hesse.]			
964	PRINTS IN OIL COLOURS			. Artist.
	07-17-17-17-17-17-17-17-17-17-17-17-17-17			
	GRUNER, LEWIS.			
965	[Saxony.]			
966	THE "BLENHEIM" MADONNA RAPHAEL GIULIO DE MEDICI RAPHAEL		•	. Artist.
967			•	. Artist.
968	The second secon		•	. Artist.
000	COD THE PATHER AND ITS ANGELS . ITATHAED		•	. Artist.
	, HOFFMANN, A.			
	· [Prussia.]			
969	MACBETH PREPARING FOR HIS LAST			
	BATTLE KAULBACH		. $Dr$	. G. Parthey.
970	HUBERT'S ATTEMPT TO PUT OUT PRINCE			
	ARTHUR'S EYES KAULBACH	•	. $Dr$	. G. Parthey.
971	THE DEATH OF KING JOHN IN THE			
	GARDEN OF THE MONASTERY AT			
0.00	SWINSTEAD KAULBACH	٠	. $Dr$	. G. Parthey.
972	Joseph Making Himself known to his			
	Brethren Cornelius			. Artist.
	JACOBY, L.			
	[Prussia.]			
973	LADY MACBETH WALKING IN HER SLEEP KAULBACH		. Dr.	G. Parthey.
	KAPPES.			
	[Prussia.]			
974	CHRIST IN GLORY E. STEINLE	•	. 4.1	V. Schulgen
	KELLER, FRANZ.			
			,	
075	[Prussia.] REGINA CŒLI E. DEGER		4 1	V. Schulgen.
970	REGINA CŒLI E. DEGER	•	. 4. )	v. Benuigen.
	KELLER, JOSEPH.			
	[Prussia.]			
976	SALVATOR MUNDI E. DEGER		. A. I	V. Schulgen.
977	THE FOUR EVANGELISTS OVERBECK		. A. V	V. Schulgen.
978	THE HOLY TRINITY RAPHAEL		. A. I	V. Schulgen
979	THE VIRGIN OF THE CHURCH OF THE			
	MONT ST. APOLLINAIRE E. DEGER			. Artist.
980	REGINA CŒLI E. DEGER			. Artist.
981	La Disputa Raphael	Soc.	of Arts,	Düsseldorf.
982	CHRIST IN THE TOMB, SURROUNDED BY			
	THE HOLY WOMEN ARY SCHEFFE	R	. Ge	oupil, Paris.

	KNOLLE, FRED.	
	[Brunswick,]	
983	2 7	rtist.
984	Madonna of Söder Correggio	rtist.
	KÖHLER, AUG.	
985	[Hamburg.] MODEL ALPHABETS	
200		
	KRETZSCHMAR, EDWARD.	
	[Prussia.]	
986		
	KING FREDERICK II A. MENZEL A. Dun	ker.
	LICHTENBERG, AUGUST.	
	[Prussia.]	.0
987	FOREST SCENE. Printed in Oil Colours . BLOCKHORST	rtist.
	LÜDERITZ.	
	[Prussia.]	
988	THE MOURNING KING LESSING	
500		
	LUDY, FRIEDRICH.	
000	[Prussia.] Spring J. Führich A. W. Schu	7
989 990	SPRING J. FÜHRICH A. W. Schu  MADONNA IMMACULATA ITTENBACH A. W. Schu	v
991	ECCE HOMO	•
992	LÆTENTUR CŒLI Ditto A. W. Schu	•
UUN		90.00
	MANDEL, E.	
000	[Prussia.]	
993 994		tist.
995		tist.
996	CHARLES I VANDYCK	ust.
230		tist.
997		tist.
998		tist.
999	PORTRAIT OF TITIAN TITIAN	0000
1000	PORTRAIT OF VANDYCK VANDYCK	,
1001	ITALIAN SHEPHERD-BOY POLLACK	
	MEHLER, J. F. G.	
	[Frankfort-on-the-Maine.]	
1002	A PRAYER BOOK, ON PARCHMENT, WITH DECORATIONS	
1002		tist.
	MERZ.	
1000	[Bavaria.]	-
1003		tist.
	NÜSSER, HEINRICH.	
	[Prussia.]	
1004	MADONNA IMMACULATA GROSSE A. W. Schul	jen.
	199 H 4	

	PETRAK.	
	[Bavaria.]	
1005	SPECIMEN PLATE OF A SERIES, REPRE-	
	SENTING THE R. C. "STATIONS" . FÜHRIC	CH Artist.
1006	LIFE AND WORKS OF FRA ANGELICO	
	DA FIESOLE, in 21 Plates	Manz, Ratisbon.
	(The Plates of this Series are for the most part	
	and the remainder after Fischer, Schraudolph,	
	of the Last Judgment is the property of the Ea	0 1
		•
	PFLUGFELDER, P. [Prussia.]	
1007	L -	ECK . A. W. Schulgen.
100.		2012 · · · · · · · · · · · · · · · · · · ·
	PLANER.	
1008	[Saxony.] S. Maria Egiziaca Riber	A Artist.
1009		DA CONEGLIANO Artist,
2000		
	SCHAEFFER, E. E. & Von GONZ	ENBACH, C.
1010	[Prussia.] CALIBAN KNEELING BEFORE TRINCULO	
1010	AND STEPHANO KAULI	Do C Boothou
1011	FERNANDO, MIRANDA, AND PROSPERO . KAULE	
1011		sach . Dr. G. Fartney.
	SCHULGEN, A. W.	
1010	[Prussia.] 1—40. Subjects from the Gospels (in	
1012	a Portfolio) Overe	BECK 'A. W. Schulgen.
1019	1—4. THE SAME (in a Frame) . OVERE	
1014		seck A. W. schargen.
	STANG, RUDOLPH.	
1015	[Prussia.] THE ANNUNCIATION E. DE	GER Artist
1013		WEIL Altist
	STEIFENSAND, X.	
1016	[Prussia.] THE INFANT SAVIOUR E. DE	GER A. W. Schulgen
1017		
1018	· · · · · · · · · · · · · · · · · · ·	
1019		
1020		
1021		MÜLLER. A. W. Schulgen
1022		
1023		o A. W. Schulgen
1020		
	STORCH AND KRAME [Prussia.]	ER
1024		
1025		SSNER, 1861.
1026		,
1027		·
1027	BIADORIA DEL MICCO, TIMOCO II ON MICO IIID	0.00

1028—31 THE SEPULTURE OF ST. CECILIA. Printed in Oil, after PINTURICCHIO, 1861.
1032 VIEW IN THE HARZ MOUNTAINS. Printed in Oil, after E. PAPE, 1861.
1033 SPECIMENS FROM THE GREEN VAULTS, DRESDEN. Printed in Oil,

Artist.

Artist.

Author

Artist.

LITHOGRAPH.

STRAUB, CARL. [Bavaria.] . PILOTY

201

1041 THOMAS MORUS .

## AUSTRIAN SCHOOL.

# CLASS XXXVII.

#### ARCHITECTURE.

ESSENWEIN, AUGUST.

1051 CHURCH AND CLOISTER AT WIELOVICE, GALLICIA

	FERSTEL, HEINRICH.
1052	THE VOTIVE CHURCH, VIENNA (THREE PLANS AND A VIEW) Artist.
	FREY, LUDWIG; GERSTER, CARL; HENSZELMANN, EMMERICH.
1053	DESIGN AND DRAWING OF THE BUILDING FOR THE HUN-
	GARIAN ACADEMY AT PESTH
	LIPPERT, JOSEF.
1054	PLANS FOR THE RESTORATION OF THE CATHEDRAL AT OLMÜTZ Artist.
1056	Van der NÜLL, EDUARD, and VON SICARDSBURG, AUGUST.  -9 ARCHITECTURAL DRAWINGS FOR THE PRIZE DESIGN OF THE NEW
1000-	OPERA-HOUSE IN VIENNA
	RÖSNER, CARL,
1060-	-3 PLANS OF THE CHURCH OF SS. CYRIL AND METHUDIUS AT PRAGUE
	(ROMAN STYLE)
	SCHMIDT, FRIEDRICH.
1064	Church of St. Lazarus, Vienna (Gothic) Artist.
1065	THE PAROCHIAL CHURCH AT FÜNFHAUS, VIENNA
	CLASS XXXVIII.
	ODADO AAAVIII,
PAI	NTINGS IN OIL AND WATER COLOURS, AND DRAWINGS.
	-
	A.—PAINTINGS IN OIL.
	L'ALLEMAND, FRITZ.
1071	SCENE FROM THE BATTLE OF COMORN
	ALT, RUDOLF.
1072	THE BRÜCKENTHURM (TOWER OF THE BRIDGE), PRAGUE . Herr Bühlmayer.
	202

	AMERLING, FRIEDRICH.
1078	MADONNA AND CHILD
1074	PORTRAIT OF THE ARTIST
1078	, , , , , , , , , , , , , , , , , , , ,
1076	A GIRL WITH A ROSE
	ANGELI.
1077	HER CONDEMNATION TO DEATH READ TO MARY QUEEN OF SCOTS . Artist.
1080	BLAAS, CARL.
1078	-9 SKETCHES IN OIL FROM THE MOSAICS AT ST. MARK'S, VENICE
1080	SUBJECTS FROM THE REVELATIONS
2000	THE DIDES OF TEXTOR
	BRODSZKY, ALEXANDER.
1081	A VIEW OF THE PLATTEN-SEE (HUNGARY)
	BRUNNER, JOSEF.
1082	FOREST SCENE
1000	DAFFINGER, M.
1086	MINIATURE PORTRAITS OF DISTINGUISHED PERSONS,  PAINTED FOR THE LATE PRINCE METTERNICH . Prince Metternich.
	PAINTED FOR THE LATE PRINCE METTERAICH I Truce Medermen.
	DANHAUSER, JOSEPH.
1087	THE CHILD AND ITS WORLD
1088	THE LITTLE POULTRY WOMAN
	ENDER, EDUARD.
1089	A QUARTETT—THE FUGUE (Genre Picture)
	ENGERT, EDUARD.
1090	PORTRAIT OF H.M. THE EMPEROR OF AUSTRIA Corporation of Prague
	EYBL, FRANZ,
1091	
1092	
	FENDI, PETER.
1093	The Bride Herr Bühlmayer.
	FIEDLER, J.
1094	AN EGYPTIAN LANDSCAPE
	FÜGER, FR. HEINR.
1095	THE DEATH OF GERMANICUS Fine Arts Academy.
	Von FÜHRICH, JOSEF.
1096	
1000	THE SORROWING JEWS
	GAUERMANN, FRIEDRICH.
1097	A BEAR-HUNT H.H. Duke Augustus of Saxe-Coburg.
1098	CATTLE PIECE
	203

	GAUL, GUSTAV.		
1099	PORTRAIT OF MDME. SOPHIE SCHRÖDER, THE ACTRESS		. Artist.
	· HALAUSCHKA, L.		
1100	Landscape,—Spring		. Artist.
1100	Mindson in the second s		. 227 (100)
	HANSCH, ANTON.		
1101			. Artist.
1102	THE GREAT OETZTHALER ALPS, AND GURGL-SEE		. Artist.
	HAUSHOFER, MAXIMILIAN.		
1103	LANDSCAPE (MORNING) ON THE CHIEM-SEE		. Artist.
	HOLZER, J.		
1104	A FOREST SCENE		. Artist.
	Von-KOUDELKA, PAULINE (afterwards MDME. von		
1105	FLOWERS	. Ritter	v. Schmerling.
	KUPELWIESER, LEOPOLD.		
1106	THE LEGEND OF ST. ALTMANN	Convent	of St. Florian.
	Von LICHTENFELS.		
1107	LANDSCAPE,—AUTUMN	Herr M	Iayer (Leoben).
			(
	LIGETI, ANTON.		
1108	DISTANT VIEW OF THE DESERT OF SAHARA FROM THE		. Artist.
	NEIGHBOURHOOD OF CAIRO		, Artist.
	LOTZ, CARL.		
1109	ON THE PUSSTA		. Artist.
	MARASTONI, JOSEF.		
1110	PORTRAITS		. Artist.
	markó, karl.		
1111		mal Muse	um of Hungary.
1112	THE BAPTISM OF OUR LORD		. Ditto.
	MOLNÁR, JOSEF.		
1113	THE DEPARTURE OF ABRAHAM		. Artist.
	NEUGEBAUER, JOSEF.		
1114	STILL LIFE	. I	lerr Bühlmayer.
	NEUSTÄTTER, LUDWIG.		
1115	A GENRE PICTURE		Herr Zinner.
1110			22011 22011011
	OECONOMO, ARISTIDES.		
1116	PORTRAIT OF HERR DUMBA		Herr Dumba.
	ORLAI, SAMUEL.		
1117	MILTON DICTATING "PARADISE LOST"		. Artist.
	PETTENKOFEN, GUSTAV.		
1118	GIPSIES BATHING		Herr Plach.
1110	204		

	OTADAT IN E
1119	QUADAL, M. F.  REVIEW BY THE EMPEROR JOSEPH II H.I. & R.H. Archduke Albrecht.
-	
1190	RAFFALT, JOHANN. A FAIR IN HUNGARY
1120	A PAIR IN HUNGARY
	RAHL, CARL.
1121	THE PERSECUTION OF THE CHRISTIANS IN THE CATACOMBS Dr. Abendroth.
1122	PORTRAIT OF A LADY
	ROI, PIETRO.
1123	Madonna, painted by Order of the Government for
	THE MONASTERY OF THE CONVERTITI IN VENICE
	Monastery of the Convertiti in Venice.
	RUBEN, CHRISTIAN.
1124	THE BAPTISM OF THE HEATHEN PRUSSIANS BY OTTOKAR
	OF BOHEMIA
	SCHÄFFER, AUGUST.
1125	VIEW OF THE KÖNIGSEE
1126	Von SCHEFFER, LEONHARDSHOF JOSEF. St. Cecilia
9	22. Quality , , , , , , , , , , , , , , , , , , ,
	SCHINDLER, A.
1127	THE DYING SOLDIER
	SCHÖNN, ALOIS,
1128	A CAFÉ IN THE HERZEGOWINA
	SCHROTZBERG, FR.
1129	PORTRAIT OF H.M. THE EMPRESS OF AUSTRIA Countess Esterhazy.
1130	STEINFELD, FRANZ.  VIEW OF BAD-GASTEIN, AUSTRIA, IN 1840 H.M. the Emperor of Austria.
1100	VIEW OF BAD-GASIEIN, AUSTRIA, IN 1040 II.II. the Emperor of Austria.
	SZEKELY, J.
1132	THE DISCOVERY OF THE BODY OF KING LOUIS II. OF HUNGARY . Artist.
	THÁN, MORIZ
1133	ANGELICA AND MEDORA (ORLANDO FURIOSO) Artist.
	HEAD OF A MAN
1135	Head of a Woman
	Von THOREN, OTTO.
1136	CATTLE ON THE BANKS OF THE DANUBE
	VANDRAK, CARL,
1137	A GENRE PICTURE
	205
1137	

VÖSCHER, LEOPOLD.
1138 A LANDSCAPE Countess Erdödy.
I I I I I I I I I I I I I I I I I I I
WALDMÜLLER, FERDINAND.
1139 CHRISTMAS EVE
1140 THE APPRENTICE'S RECEPTION . Padre Emerich Gabeli (of the Scotch Convent).
With ZINCED CADI
WURZINGER, CARL.  1141 THE EMPEROR FERDINAND IN THE HOF-BURG,
VIENNA
ZONA, ANTONIO,
1142 THE MEETING OF TITIAN AND PAUL VERONESE ON
THE PONTE DELLA PAGLIA, VENICE H.M. the Emperor of Austria.
B.—PAINTINGS IN WATER COLOURS AND DRAWINGS.
ALT, RUDOLF.
1144—7 Interiors
EMLER, BUONAVENTURA.
1150-2 COMPOSITIONS FROM THE "DIVINA COMMEDIA" OF DANTE Artist.
Von FÜHRICH, JOSEF.
1153-4 CARTOONS FROM THE NEW CHURCH OF ST. LAZARUS, VIENNA Artist.
1155—7 Pencil-Drawings—Biblical Subjects Schulgen & Co.
GEIGER, JOH. NEP.
1158—61 Water-Colour Drawings from the Family History of
COUNT CZERNIN
HEINRICH.
1162—3 Interiors
KRIEHUBER, JOSEF.
1164—5 PORTRAITS OF THE COBURG FAMILY AND OF COUNTESS
KOLONICZ , H.H. Prince Augustus of Saxe-Coburg, and Countess Kolonicz.
GROTTGER, A.
1166 CHALK DRAWINGS-Scenes from the Revolution in Warsaw . Artist,
TZD A MOZNO
KRATZER.  1167 A GENRE PICTURE
TIOF A GENERAL TOTURE
KUPELWIESER, LEOPOLD.
1169 SHIMEI CURSING DAVID. 2 Sam. xvi. 5.

	*
	LIBAY, LUDWIG.
1170	VIEW OF PESTH (Pencil Drawing) Count Szechenyi.
	MAYER, Q.
1171	CHRIST ON THE MOUNT OF OLIVES (CARTOON)
"	Two Prophets (Cartoon)
	PETTENKOFEN, GUSTAV.
1172	Scenes from Gipsy Life in Hungary
	PITNER, FRANZ.
1173	PILGRIMS AT LORETTO
	MITH DDODEROOD OF MITE AGADESTS OF STATE ADMO
1174	THE PROFESSORS OF THE ACADEMY OF FINE ARTS.
1177	THE PRAYER BOOK OF HER MAJESTY THE EMPRESS, CONTAINING THE "OFFICIUM BEATÆ MARLÆ
	VIRGINIS," AND A CALENDAR OF THE FESTIVALS.
	EXECUTED BY THE PROFESSORS OF THE FINE
	ARTS ACADEMY, AT VIENNA, IN 1853 . H.M. the Empress of Austria.
	A THE RESIDENCE AND A STREET
	STÖCKLER, E. M.
1175	
1176	A PEASANT GIRL OF ALBANO
	VOGLER.
1177	THE APPARITION OF MOUNTED WARRIORS IN JERUSALEM
	(Maccab, v. 1—4.)
	1 - 1 - 1 - 1 - 1
	CLASS XXXIX.
	SCULPTURE, MODELS, DIE-SINKING, AND INTAGLIOS.
4404	DUNAINSKY, LADISLAUS.
1181	
1182	SAMSON AND DELILAH
	Von FERNKORN, ANTON.
1184	STATUETTE IN BRONZE—ST. GEORGE.
1185	HEAD OF A HORSE, COLOSSAL SIZE, FOR THE MONU-
	MENT TO H.I.H. ARCHDUKE CHARLES Artist.
	FEDDADI ANTONIO
1186	FERRARI, ANTONIO.  BUST OF GALILEO
1100	Don't of Walling Comments of the Comments of t
	KAEHSSMANN, JOSEF.
1187	JASON AND MEDEA

		KIS	SLIN	īG,	LEO	POL	D.					
1188	MARS, VENUS, AND CUP	ID						H.M.	the.	Empe	ror of 2	Austria.
		M	AX,	EM	ANU	EL.						
1190	WLASTA (A STATUE)									Pr	ince S.	Kinsky.
1191	A CHILD PRAYING .											Artist.
1192	DAVID			•	•							Artist.
		RA	DNIT	rzk	Υ, ο	ARL						
. 1193	A SERIES OF MEDALS	•										Artist.
		SEI	DAN	r, w	ILH	ELM						
1195	A SERIES OF MEDALS										• 1	Artist.

## CLASS XL.

## ETCHINGS AND ENGRAVINGS.

	GREFE, CONRAD.				
1196	A THUNDERSTORM		171		Artist.
	MAYER, CHRISTIAN.				
1197	THE FOUR QUARTERS OF THE GLOBE RUBENS .				Artist.
	POST, CARL.				
1198	LANDSCAPE ASCHENBACH				Artist.
	SCHMIDT, LEOPOLD.				
1199	MOZART'S APOTHEOSIS GEIGER				Artist.
	SCHÖN, LORENZ.				
1200	LANDSCAPE ETCHINGS	12		1.1	Artist.

## DUTCH SCHOOL.

## CLASS XXXVIII.

## PAINTINGS IN OIL AND WATER COLOURS, AND DRAWINGS.

#### PRINCIPAL GALLERY, CROMWELL ROAD.

	ALLEBÉ, A.	
1220	THE SABBATH	
1000		
	BILDERS, J. W.	
1221	A FOREST SCENE—GELDERLAND	
1222		
1223	On the Hearth (fig. by Ch. Rochussen)	
	BLES, D.	
1224	THE FORBIDDEN NOVEL	n
1225	A DUTCH DINING-ROOM IN 1795 J. Blanck	ċе.
1226	AN APRIL FOOL	id
1227	A Precocious Lovelace	·y
1228	A CRADLE Scene Baron van Brienen van de Groote Line	dt
1229	Amateur Music J. Dugda	le.
1230	THE GRAND-CHILDREN'S FIRST DUET	vs
	BOSBOOM, J.	·
1231	·	
1232		id
	, DOMDGE II	
1022	BOURCE, H. THE FISHERMAN'S RETURN	
1200	THE FISHERMAN'S RETURN	
	BRONDGEEST, A.	
1234	VIEW ON THE SEA-SHORE NEAR SCHEVENINGEN	
	BURGERS, H, J.	
1235	CALL YOUR FATHER	
1090	BURNIER, A.	
1230	GOING HOME	
	CALISCH, M.	
1237	WE SHALL MEET AGAIN	
	CRAEYVANGER, R.	
1238	John Schorel taking Leave of his Master Jacob	
	CORNELISZ, PAINTER IN AMSTERDAM	
	209	

210 -

	CTINADITO
1239	CUNAEUS, C. HIS LORDSHIP'S FAVOURITE
	THE FAVOURITES AT THE FIRESIDE
-14-20	
	Van DEVENTER, J. F.
1241	LANDSCAPE ON THE LEK
	Van DEVENTER, W. A.
1242	VIEW AT AMSTERDAM
	VIEW ON THE Y AT AMSTERDAM
	M. CENTER D
1944	Te GEMPT, B. THE MISER'S DEATH-BED
1250	Dogs Baron van Brienen van de Groote Lindt,
	De HAAS, J. H. L.
	AFTER THE INUNDATION
	LANDSCAPE WITH CATTLE—ARNHEM
1248	A Young Bull at the Ferry
	HEIDEMANS, H. P.
1249	THE PARISH BEADLE, AFTER SIR DAVID WILKIE-
	Miniature on Ivory
	HOLLANDER, CZ. H.
1250	TAKING THE OPPORTUNITY
	A GIRL IN HER ROOM
1252	HOPPENBROUMER, T. F. A FOREST SCENE—WINTER ,
1000	
	ISRAËLS, J.
	THE SHIPWRECKED
	THE CRADLE
1255	A Young Man from Katwyk
1256	ONE OF OURS
	JAMIN, D. F.
1257	A TEA PARTY
1258	CONFIDENTIAL
	Ten KATE, H. F. C.
1259	THE SURPRISE
1260	
1261	THE MARQUIS'S LEVEE
	ייים די א תיום און און איים איים איים א
1969	,
1.02	
1263	GRETCHEN SPINNING—LAMPLIGHT
	KLUYVER, P. L. F.
	PANORAMIC VIEW OF HARLEM (fig. by CH. ROCHUSSEN)
1260 1261 1262	THE SURPRISE

	KOEKKOEK, J. H.	
1265	SEA-SHORE	
1266	THE WRECK	
1267	REINIER KLAESSEN DEFENDING HIMSELF AGAINST A	
	Superior Spanish Force	
	KOEKKOEK, B. C.	
1000		
1269	A WOOD WITH CATTLE	
1209		
	KOEKKOEK, H.	
	Scene from the Inundation of the Lake of Harlem	
1271	A SEA-PIECE	
	KOSTER, E.	
1272	ON THE RIVER, NEAR DORDT	
	KRUSEMAN, C.	
1273	An Italian Family	
4084	KRUSEMAN Van ELTEN, H. D.	
	LANDSCAPE—BADEN	
1275	Morning in the Wood-Wolfheze	
	KUGTENBROUMER, M.	
1276	A Forest Scene	
1277	THE RETURN FROM HAWKING	
	LEICKERT, CH.	
1278	DUTCH LANDSCAPE—SUNSET. (Fig. by Cn. ROCHUSSEN)	
1279	VIEW ON THE SHORE. (Fig. by CH. ROCHUSSEN).	
	LINGEMAN, L.	
1280	BAD NEWS FROM THE ARMY	
1200		
	MARTENS, W. J.	
1281	Reveries at the Tollet	
	MASCHHAUPT, J. H.	
1282	PORTRAIT OF A LADY AND CHILD	
	MERTZ, J. C.	
1283	Paul Potter's Family	
1284	"Brune et Blonde"	
1285	Admiring the Drawing	
	MOLLINGER, A.	
1286	·	
1287	LANDSCAPE AFTER A SHOWER OF RAIN. Baron van Brienen van de Groote	Lindt
	NUIJEN, W. J. J.	
1288	THE MEUSE, OFF DINANT	
	OS, P. G. Van,	
1289	Wooded Landscape, with Cattle (s'Graveland)	
1290	LANDSCAPE, WITH CATTLE	
	211	

	OS, G. J. J. Van.
1291	·
1292	Drawn and Coard
	PIENEMAN, J. W.
1293	MRS. WATTIER ZIEZENIS, THE ACTRESS, IN THE
	CHARACTER OF AGRIPPINA
1294	Scene from the Campaign of 1814
1295	PORTRAIT
	TO THE ACTION OF A ST
1296	PIENEMAN, N.
	PORTRAIT OF H.M. THE KING OF THE NETHERLANDS .
1297	PRINCE WILLIAM I. WOUNDED BY JEAN JAUREQUI .
	PLEYSIER, A.
1298	MORNING ON THE Y, NEAR AMSTERDAM
1299	Morning on the Coast of Normandy—Honfleur .
4000	RADEN SALEH.
1300	RHINOCEROS-HUNTING
1301	STAG-HUNTING
1302	VIEW OF DJOSCJOCARTA IN 1660
1303	VIEW OF DJOSCJOCARTA IN 1860
	ROCHUSSEN, CH.
1304	COUNT FLORENS V. ON THE DYKE AT VROONE
1305	
1306	Hawking
1307	
	ROMER, H.
1308	
1900	A SAND MERCHANT AT BRUSSELS
	ROELOFS, W.
1309	
1310	After Rain Jonkhr, Hooft van Woudenberg van Geerestein.
1311	DUTCH LANDSCAPE IN RAIN
	RÖNNER KNIP, Mme. H.
1312	THE GRAVEL-DIGGER LAMENTING THE MISFORTUNE OF
	HIS COMRADE
4040	SCHELFHOUT, A.
1313	
1314	
1315	A Panorama
	SCHENDEL, P. VAN.
1316	STEPHEN VAN DEN BERG, COUNCILLOR AND STEWARD OF
	WILLIAM I., PRINCE OF ORANGE, AND HIS DAUGHTER
	Anne reading a Traitorous Lettér, in the For-
	TRESS OF BREDA, 1573 (CANDLE-LIGHT)
1317	
1318	- m
	TALE "L'HOTE DU KOSIER," BY SLEECKX .

	SCHENDEL, P. VAN
1319	A Young Woman at a Booth (Candle-Light).
1320	RIVER-SCENE—MOONLIGHT
1321	LANDSCAPE—MOONLIGHT
1322	THE ORANGE-SELLER
1323	THE GREEN-GROCER
	SCHOLTEN, H. J.
1324	A LESSON IN SPINNING ON THE ISLE OF MARKEN .
	SPRINGER, C.
1325	THE TOWN-HALL AT THE HAGUE
1326	THE GREAT CHURCH AND ORPHAN-HOUSE AT LEYDEN
	Baron van Brienen van de Groote Lindt.
	STARKENBORGH, JONKHR. J. N. TJARDA VAN.
1327	ULLESWATER, CUMBERLAND
	CONTENTATED D
1328	STORTENBEKER, P.
1020	LANDSCAPE, WITH CATTLE Baron van Brienen van de Groote Lindt.
	STROEBEL, J.
1329	A DUTCH INTERIOR (17th Century)
	UPPINK, H,
1330	Fruit
1331	FLOWERS ,
	VERHEIJEN, J.
1332	Town-view
200.0	
4 000	VERSCHUUR, W.
1333	Horses and Figures in a Stable
	VERVEER, S.
1334	THE MARKET ON THE EVE OF THEIR SABBATH IN THE
	JEWISH QUARTER AT AMSTERDAM . Baron van Brienen van de Groote Lindt.
	TAKING OTHER LODGINGS—AMSTERDAM . H.M. the Emperor of the French.
	STOPPING THE STEAMER AT WOUDRICHEM
1337	THE FERRY-BOAT
	VETTEN, J.
1338	MOTHER AND CHILD
	WALDORP, A.
1339	THE HARLEM-SLUICE AT AMSTERDAM
1340	Water
1341	A Town-quay
1342	A FERRY
1343	A CANAL IN AMSTERDAM
	WEISSENBRUCH, J.
1344	
	LANDSCAPE ON THE LEK

## CLASS XL.

## ETCHINGS AND ENGRAVINGS.

CR.	AEY	VAN	GER,	R.
-----	-----	-----	------	----

1346 DIFFERENT ETCHINGS IN ONE FRAME . . .

RENNFELD, J. H.

1347 THE CHILDREN OF THE SEA . . . J. ISRAËLS.

## SWEDISH SCHOOL.

## CLASS XXXVIII.

## PAINTINGS IN OIL AND WATER COLOURS, AND DRAWINGS.

	TAND CECTAL
	ANDERSSON, N.
1361	SWEDISH PEASANTS GOING TO MARKET Royal Gallery, Stockholm .
	BERGH, EDUARD.
1362	VIEW IN THE CANTON OF URI, SWITZERLAND Royal Gallery, Stockholm.
1363	THE OLD MILL—SWEDISH LANDSCAPE
1000	THE OLD BIME SUPPLIED DANDOWER
	FAGERLIN, FERDINAND.
1364	THE PLEASING SURPRISE
	höckert, johan fredrick.
1365	HAYMAKING IN DALECARLIA
1366	THE INTERIOR OF A LAPLANDER'S HUT
1367	GIRL OF THE PARISH OF RATTVIK, IN DALECARLIA,
	BY THE FIRESIDE
1368	FISHERMAN'S HUT IN LAPLAND Royal Gallery, Stockholm.
1369	A PORTRAIT
•	JERNBERG, AUGUST.
1370	A Westphalian "Kermesse"
1371	CHILDREN PLAYING IN AN ARTIST'S STUDY
	KIÖRBOE, CARL FREDRICK.
1372	Dogs
	LARSSON, MARCUS.
1070	
1373	WATERFALL IN NORWAY
	LINDEGREN, MISS AMALIA.
1374	A MOTHER WITH HER CHILD National Gallery, Christiania.
1375	EVENING IN A DALECARLIAN COTTAGE
1376	A GIRL WITH AN ORANGE Royal Gallery, Stockholm.
	möller, mrs. jeannette.
1377	MEDITATION
	NONNEN, MISS A.
1378	SCENE FROM THE POEM "HANNA," BY RUNEBERG .
1379	FISHERMAN OF THE PROVINCE OF BOHUSLÄN, IN
	Sweden

	NORDENBERG, B.
1330	THE CELEBRATION OF THE LORD'S SUPPER IN A
	Swedish Country Church National Gallery in Christiania.
1381	COLLECTION OF TITHES IN SCANIA
	SALOMAN, GESKEL.
1382	NEWS FROM THE CRIMEA
	WAHLBERG, ALFRED
1383	BEAR-HUNT IN SWEDEN (the Figures by WAL-
	LANDER, J. W.)
	WALLANDER, JOSEF WILHELM,
1384	A WEDDING-DANCE-WINGAKER, SWEDEN Buron Skogman.
1385	WAY, J. PORTRAIT
1909	TORIRAIT
	BERGH, EDUARD.
1387	VIEW OF BALDERSNÄS, IN THE PROVINCE OF DALSLAND,
	SWEDEN M. Waern, Esq.
	HOLM, P. D.
1388	VIEW AT QVICKJOCK, LAPLAND Society of Art in Stockholm.
	HÖCKERT, JOHAN FREDRICK.
1389	GIRL OF THE PARISH OF RÄTTVIK, IN DALECARLIA,
	GOING TO CHURCH
1390	A DALECARLIAN WOMAN BRINGING HER CHILD TO BE
	Baptised Mr. Hasselqvist.
	LARSSON, MARCUS.
	WATERFALL IN SWEDEN
1392	
1393	A STORM AT SEA ,
	LINDEGREN, MISS AMALIA.
1394	
1395	
1396	
	MALMSTRÖM, J. A.
1397	THE AMAZON BRYNHILDA WEAVING THE HEROIC
	EXPLOITS OF HER LOVER, SIGURD FAFNISBANE .
	PALM, GUSTAF WILHELM.
1398	VIEW OF THE "CANAL GRANDE," VENICE Royal Gallery, Stockholm.
	PLAGEMAN, CARL GUSTAF.
1399	St. Luke's Gospel, Chap. ii. ver. 7
4	stäck, josef magnus.

1400 VIEW NEAR GENZANO, IN THE PAPAL STATES . . . Royal Gallery, Stockholm.

### CLASS XXXIX.

#### SCULPTURE.

KJELLBERG	, FRITHJOF.
-----------	-------------

1401 PERSEUS (Statue in Plaster)

### MOLIN, JEAN PETTER.

- 1402 THE GRAPPLERS (Group in Bronzed Zinc), with the following Subjects in Bas Relief on the pedestal:—
  - 1. Jealousy.
  - 2. The Desire of Vengeance.
  - 3. THE COMMENCEMENT OF THE BATTLE.
  - 4. A Woman mourning at the Grave. (Exhibited in the Nave).

## NORWEGIAN SCHOOL.

## CLASS XXXVIII.

## PAINTINGS IN OIL AND WATER COLOURS, AND DRAWINGS.

## PRINCIPAL GALLERY, CROMWELL ROAD.

1411	AUTUMNAL MORNING AT A NORWEGIAN FARM
	BENNETTER.
1412	VIEWS OF A SEA PORT
	BODOM.
1413	Norwegian Landscape National Gallery, Christiania.
	BÖE.
1414	
1415	SHELLS AND JEWELLERY Bergen Gallery.
	CAPPELEN.
1416	A POND AND PINE FOREST National Gallery, Christiania.
	DAHL.
1417	3,
1418	FORTUNDAL, IN NORWAY
	ECKERSBERG.
1419	VIEW OF THE SOGNEFJORD, IN NORWAY
	FEARNLEY.
1420	Labrofos, Waterfall near Kongsberg National Gallery, Christiania.
	GUDE.
1421	Norwegian Forest Landscape National Gallery, Christiania.
1422	Norwegian Mountain Scenery National Gallery, Christiania.
1423	AFTER RAIN
1424	WATERFALL IN HALLINGDAL
1405	PRINTZ.
1425	Partridge and Young
1.400	TIDEMAND.
1426 1427	The "Haugians" (A Religious Sect in Norway) National Gallery, Christiania.  Sunday Afternoon National Gallery, Christiania.
1428	Administration of the Sacrament to Sick Persons
	AND CRIPPLES IN A NORWEGIAN HUT

14014	vay.] FOREIGN DIVISION.	LPainting.
	TIDEMAND.	6
	BENEFICENCE	
1431	by Gude)	Marquis of Lansdowne ' J. Mathiesen, Eşq.
	-	
	N.W. GALLERY, PRINCE ALBERT'S ROA	AD.
	ASKEVOLD.	
1432	SUNDAY AT A MOUNTAIN LAKE	
1433	BAADE,	
1434	A COUNTRY SEAT—LANDSCAPE BY MOONLIGHT STORMY NIGHT ON THE NORWEGIAN COAST	
	BENNETTER.	
1435	THE OPEN SEA—SUNSET	
1436	BERG, H. J. F.  -9 Copies in Water-colours of Cignani, Murillo,	
1100	RUBENS, AND BERNARDO LUINI	
	INTERIOR OF A SWEDISH FARMHOUSE	
	SWEDISH PEASANTS	
1441	Ruins of St. Catharine Church, at Wisby, Gothland	)
1.10	BERGSLIEN.	
1442	INTERIOR OF A NORWEGIAN COTTAGE	
	вёе.	
1443 1444	SEA BIRDS BY THE LIGHT OF THE MIDNIGHT SUN . A TOILET TABLE	Dull Vac
1445	SEAFISH	Bull, Esq.
1446	A PEELED ORANGE AND STRAWBERRIES	Lous, Esq.
1447	WHITE GROUSE IN SUMMER PLUMAGE	
1448	WHITE GROUSE IN SPRING PLUMAGE	
1449		onal Gallery, Christiania.
	ECKERSBERG.	
1450	ROMSDAL, IN NORWAY	
	FRICH.	
1451	VIEW OF THE HOLTSFJORD, IN NORWAY	Christiania Art Union.
	GUDE,	
1452		. Th. Meyer, Esq.
1453	VIEW AT HOLDEN, IN NORWAY	Th. Meyer, Esq.

LERCHE.

1456 Interior of the Church of St. Lambertus, Düsseldorf
219

1454 Choir of the Cathedral of Throndhjem . .

1455 CHOIR OF THE CATHEDRAL OF STAVANGER .

Von HANNO. .

	MÖLLER, NIELS.
1457	A VIEW ON THE HARDANGER FIORD
	MORTON-MÜLLER.
	NORWEGIAN PINE FOREST
1460	PRINTZ. BIRDS IN A SHEAF OF CORN ON A POLE
	TIDEMAND.
1461	CATECHISATION BY A SCHOOLMASTER IN A NORWEGIAN COUNTRY CHURCH H.M. the King of Sweden and Norway.
1462	BRIDAL PROCESSION IN HARDANGER (Landscape by Gude)
1463	FAREWELL
1404	VISIT OF A NEIGHBOURS WIFE
	CLASS XXXIX.
	SCULPTURE, MODELS, DIE-SINKING, AND INTAGLIOS.

#### BORCH. 1465 AN ARCHER H.M. the King of Sweden and Norway. 1466 AN EGG-GIRL . 1467 A GIRL FANCYING HERSELF SURPRISED GLOSIMODT. 1468 BUST OF GARIBALDI IN IVORY . 1469 Bust of Professor Hansteen in Ivory . . . Christiania Art Union. 1470 STATUETTE OF CHRISTIAN IV. IN IVORY . . . Cl. Heftye, Esq. 1471 THE NORWEGIAN MOUNTAIN PASTURE GIRL, IN BURNT CLAY . . . . H.M. the King of Sweden and Norway. 1472 MEDALLION PORTRAIT IN IVORY OF HIS MAJESTY CARL XV. 1473 MEDALLION PORTRAIT IN IVORY OF BISHOP NORDAHL BRUN 1474 Knives in Ivory, after Antique Models . . .

## DANISH SCHOOL.

## CLASS XXXVIII.

## PAINTINGS IN OIL AND WATER COLOURS, AND DRAWINGS.

### PRINCIPAL GALLERY, CROMWELL ROAD.

	ABILDGAARD, N.
1491	Scene from the "Andria" of Terence Royal Gallery, Copenhagen.
	BALSGAARD, C. W.
1492	,
1100	FLOWERS AND FRUIT Royal Gallery, Copenhagen
	BENDZ, W. F.
1493	FINCK'S COFFEE-HOUSE IN MUNICH Thorvaldsen's Museum.
	BUNTZEN, H. C.
1494	A WOODED DISTRICT Royal Gallery, Copenhagen.
	DAHL, C.
1495	FRENCH LINE-OF-BATTLE SHIPS WEIGHING ANCHOR . Count A. W. Moltke.
1100	
	DAHL, J. C.
1496	the state of the s
1497	Landscape in Zealand Royal Gallery, Copenhagen.
	DALSGAARD, C.
1498	ITINERANT MORMONS SEEKING TO MAKE PROSELYTES . Society for Northern Art,
	TIMERANI MORNORS SEEKING TO MAKE I HOSEBITES : DOCTORY TO THE THE
	Copenhagen.
	Copenhagen. ECKERSBERG, C. W.
1499	Copenhagen.  ECKERSBERG, C. W.  PORTRAIT OF THORVALDSEN (1815) Academy of Arts, Copenhagen.
	Copenhagen.  ECKERSBERG, C. W.  PORTRAIT OF THORVALDSEN (1815) Academy of Arts, Copenhagen.
1499	Copenhagen.  ECKERSBERG, C. W.  PORTRAIT OF THORVALDSEN (1815) Academy of Arts, Copenhagen.
1499	Copenhagen.  ECKERSBERG, C. W.  PORTRAIT OF THORVALDSEN (1815) Academy of Arts, Copenhagen.  SEA PIECE Society for Northern Art, Copenhagen.  EXNER, J. J.
1499 1500	Copenhagen.  ECKERSBERG, C. W.  PORTRAIT OF THORVALDSEN (1815) Academy of Arts, Copenhagen.  SEA PIECE Society for Northern Art, Copenhagen.  EXNER, J. J.
1499 1500	Copenhagen.  ECKERSBERG, C. W.  PORTRAIT OF THORVALDSEN (1815) Academy of Arts, Copenhagen.  SEA PIECE Society for Northern Art, Copenhagen.  EXNER, J. J.  A SUNDAY VISIT TO GRANDPAPA—ISLAND OF AMACK
1499 1500 1501 1502	Copenhagen.  ECKERSBERG, C. W.  PORTRAIT OF THORVALDSEN (1815) Academy of Arts, Copenhagen.  SEA PIECE Society for Northern Art, Copenhagen.  EXNER, J. J.  A SUNDAY VISIT TO GRANDPAPA—ISLAND OF AMACK  THE CLOSE OF A FEAST—MORNING C. Broberg, Esq. Copenhagen.  CARD-PLAYING (THE GAME OF "SORTEPEER")
1499 1500 1501 1502 1503	Copenhagen.  ECKERSBERG, C. W.  PORTRAIT OF THORVALDSEN (1815) Academy of Arts, Copenhagen.  SEA PIECE Society for Northern Art, Copenhagen.  EXNER, J. J.  A SUNDAY VISIT TO GRANDAPA—ISLAND OF AMACK  THE CLOSE OF A FEAST—MORNING C. Broberg, Esq. Copenhagen.  CARD-PLAYING (THE GAME OF "SORTEPEER")  FRIDSCH, D.
1499 1500 1501 1502	Copenhagen.  ECKERSBERG, C. W.  PORTRAIT OF THORVALDSEN (1815) Academy of Arts, Copenhagen.  SEA PIECE Society for Northern Art, Copenhagen.  EXNER, J. J.  A SUNDAY VISIT TO GRANDPAPA—ISLAND OF AMACK  THE CLOSE OF A FEAST—MORNING C. Broberg, Esq. Copenhagen.  CARD-PLAYING (THE GAME OF "SORTEFEER")  FRIDSCH, D.  FLOWERS Royat Gallery, Copenhagen.
1499 1500 1501 1502 1503	Copenhagen.  ECKERSBERG, C. W.  PORTRAIT OF THORVALDSEN (1815) Academy of Arts, Copenhagen.  SEA PIECE Society for Northern Art, Copenhagen.  EXNER, J. J.  A SUNDAY VISIT TO GRANDPAPA—ISLAND OF AMACK  THE CLOSE OF A FEAST—MORNING C. Broberg, Esq. Copenhagen.  CARD-PLAYING (THE GAME OF "SORTEPEER")  FRIDSCH, D.  FLOWERS
1499 1500 1501 1502 1503	Copenhagen.  ECKERSBERG, C. W.  PORTRAIT OF THORVALDSEN (1815) Academy of Arts, Copenhagen.  SEA PIECE Society for Northern Art, Copenhagen.  EXNER, J. J.  A SUNDAY VISIT TO GRANDPAPA—ISLAND OF AMACK  THE CLOSE OF A FEAST—MORNING C. Broberg, Esq. Copenhagen.  CARD-PLAYING (THE GAME OF "SORTEPEER")  FRIDSCH, D.  FLOWERS
1499 1500 1501 1502 1503	Copenhagen.  ECKERSBERG, C. W.  PORTRAIT OF THORVALDSEN (1815) Academy of Arts, Copenhagen.  SEA PIECE Society for Northern Art, Copenhagen.  EXNER, J. J.  A SUNDAY VISIT TO GRANDPAPA—ISLAND OF AMACK  THE CLOSE OF A FEAST—MORNING C. Broberg, Esq. Copenhagen.  CARD-PLAYING (THE GAME OF "SORTEPEER")  FRIDSCH, D.  FLOWERS
1499 1500 1501 1502 1503	Copenhagen.  ECKERSBERG, C. W.  PORTRAIT OF THORVALDSEN (1815) Academy of Arts, Copenhagen.  SEA PIECE Society for Northern Art, Copenhagen.  EXNER, J. J.  A SUNDAY VISIT TO GRANDPAPA—ISLAND OF AMACK  THE CLOSE OF A FEAST—MORNING C. Broberg, Esq. Copenhagen.  CARD-PLAYING (THE GAME OF "SORTEFEER")  FRIDSCH, D.  FLOWERS Royal Gallery, Copenhagen.  GEBAUER, C. D.  SLEIGHING IN THE BAVARIAN MOUNTAINS Royal Gallery, Copenhagen.  GERTNER, J W.  PORTRAIT OF THORVALDSEN (1842)
1499 1500 1501 1502 1503 1504	Copenhagen.  ECKERSBERG, C. W.  PORTRAIT OF THORVALDSEN (1815) Academy of Arts, Copenhagen.  SEA PIECE Society for Northern Art, Copenhagen.  EXNER, J. J.  A SUNDAY VISIT TO GRANDPAPA—ISLAND OF AMACK THE CLOSE OF A FEAST—MORNING C. Broberg, Esq. Copenhagen.  CARD-PLAYING (THE GAME OF "SORTEPEER")  FRIDSCH, D.  FLOWERS Royal Gallery, Copenhagen.  GEBAUER, C. D.  SLEIGHING IN THE BAVARIAN MOUNTAINS Royal Gallery, Copenhagen.  GERTNER, J W.  PORTRAIT OF THORVALDSEN (1842)

221 .

	CDÖVY AVD D
1509	GRÖNLAND, T. FRUIT AND FLOWERS
1009	200000000000000000000000000000000000000
4 24 0	HAMMER, W.
1510	FIELD AND GARDEN FRUITS UNDER A TREE . Royal Gallery, Copenhagen.
	HANSEN, C.
1511	READING FROM "ORLANDO FURIOSO," ON THE MOLO,
	AT NAPLES Royal Gallery, Copenhagen.
1512	PIAZZA "BOCCA DELLA VERITA" AND TEMPLE OF
	Vesta, Rome Miss Lund, Copenhagen.
	HANSEN, H.
1513	THE KNIGHT'S HALL, IN THE PALACE OF FREDERIKS-
	BORG, IN THE TIME OF CHRISTIAN IV Count Ahlefeldt.
1514	A ROOM IN THE PALACE OF ROSENBORG
1515	CHRISTIAN IV.'S STUDY, IN THE PALACE OF ROSENBORG . C. Sandberg, Esq.
1510	Copenhagen.
1516	THE CEILING AND WALLS IN THE ORATORY OF THE PALACE OF FREDERIKSBORG, IN THE TIME OF
	CHRISTIAN IV Archaeological Museum, Copenhagen.
	J
4 5 4 74	JENSEN, C. R.
1517 1518	PORTRAIT OF ADAM OEHLENSCHLÆGER
1519	PORTRAIT OF SIR JOHN HERSCHEL
1520	PORTRAIT OF A CHILD
1521	JENSEN, J. L.  A SPRING WREATH ON THE TRUNK OF A BEECH . Mrs. Holten, Copenhagen.
1522	DAHLIAS
201010	
	JENSEN, T.
1523	Norwegian Peasants returning from the Corn-
1524	FIELDS
IURI	
	JERICHAU, E.
1525	A MERMAID
	Computer and American
1527 1528	COURTING IN AMACK
1529	Poor Children
1530	THE STOCKING-MENDER
1 501	JUUL, J.
1531 1532	PORTRAIT OF MR. BONNET
130%	DOMESTIC SCENE—THE ARTIST AND HIS WIFE . Hoght datery, Copenhagen.
	KJŒRSCHOU, F. C.
1533	SUNSET—ALHEDEN, JUTLAND
	KRAFT, A.
1534	Scene from the Carnival, Rome Thorvaldsen's Museum,

	KÜCKLER, A.
1535	THE LITTLE ABBOT AT THE HATTERS Thorvaldsen's Museum.
1536	A YOUNG ROMAN BRIDE
1000	A 100MG Homan Bilibs
	KÓBKE, C. S.
1537	THE OLD SAILOR Royal Gallery, Copenhagen.
1538	VIEW OF CAPRI Royal Gallery, Copenhagen.
	LUNDBY, T.
1539	A MILKING-PLACE AT VOGNSERUP Royal Gallery, Copenhagen.
1540	A COW-SHED Royal Gallery, Copenhagen.
	MARSTRAND, W. N.
1541	Scene from Holberg's Comedy, "Barselstuen,"
1710	(CAUDLE VISITS) Royal Gallery, Copenhagen.
1542	ST. ANTHONY'S DAY, ROME
1543	DON QUIXOTE'S FIRST RETURN HOME Sir S. Morton Peto.
	MELBY, A.
1544	THE EDDYSTONE LIGHTHOUSE
1545	A SEA-PIECE Baron Hambro.
	771377113 13
4 740	MEYER, E.
1546	THE LETTER-WRITER, ROME H.M. the Queen Dowager, Copenhagen.
1547 1548	THE COMPANION PICTURE H.M. the Queen Dowager, Copenhagen.  A MONK WITH AN ALBANIAN WOMAN AND LITTLE
1010	Boy Rev. Mr. Holten, Copenhagen.
	DOI
	MONNIES, D.
1549	A KITCHEN
1550	
	PORTRAIT OF AN OLD WOMAN
1551	PORTRAIT OF AN OLD WOMAN
1551	PORTRAIT OF AN OLD WOMAN
	PORTRAIT OF AN OLD WOMAN
1551 1552	PORTRAIT OF AN OLD WOMAN
	PORTRAIT OF AN OLD WOMAN
	PORTRAIT OF AN OLD WOMAN
	PORTRAIT OF AN OLD WOMAN
1552	PORTRAIT OF AN OLD WOMAN
1552	PORTRAIT OF AN OLD WOMAN
1552	PORTRAIT OF AN OLD WOMAN  MÜLLER, A. A.  CHRIST BLESSING THE FOUR EVANGELISTS
1552 1558 1554	PORTRAIT OF AN OLD WOMAN  MÜLLER, A. A.  CHRIST BLESSING THE FOUR EVANGELISTS Thorvaldsen's Museum.  MÓLLER, J. P.  ON THE ROAD FROM RYE TO HIMMELBJERG, JUTLAND H.M. the Queen Dowager,  Copenhagen.  MÓLLER, J.  NONNENKAMP, R.  FRANCESCA DA RIMINI AND PAOLO MALATESTA Society of Arts, Kiel.  OTTESEN, O. D.
1552 1553 1554	PORTRAIT OF AN OLD WOMAN  MÜLLER, A. A.  CHRIST BLESSING THE FOUR EVANGELISTS
1552 1558 1554	PORTRAIT OF AN OLD WOMAN  MÜLLER, A. A.  CHRIST BLESSING THE FOUR EVANGELISTS
1552 1553 1554	PORTRAIT OF AN OLD WOMAN  MÜLLER, A. A.  CHRIST BLESSING THE FOUR EVANGELISTS Thorvaldsen's Museum.  MÖLLER, J. P.  ON THE ROAD FROM RYE TO HIMMELBJERG, JUTLAND H.M. the Queen Dowager, Copenhagen.  MÖLLER, J.  MONNENKAMP, R.  FRANCESCA DA RIMINI AND PAOLO MALATESTA Society of Arts, Kiel.  OTTESEN, O. D.  FRUIT AND FLOWERS Royal Gallery, Copenhage  A CRUCIFIX SURROUNDED WITH FLOWERS
1552 1553 1554	PORTRAIT OF AN OLD WOMAN  MÜLLER, A. A.  CHRIST BLESSING THE FOUR EVANGELISTS Thorvaldsen's Museum.  MÓLLER, J. P.  ON THE ROAD FROM RYE TO HIMMELBJERG, JUTLAND H.M. the Queen Dowager,  Copenhagen.  MÓLLER, J.  MINIATURE PORTRAITS
1552 1553 1554 1554	PORTRAIT OF AN OLD WOMAN  MÜLLER, A. A.  CHRIST BLESSING THE FOUR EVANGELISTS Thorvaldsen's Museum.  MÔLLER, J. P.  ON THE ROAD FROM RYE TO HIMMELBJERG, JUTLAND H.M. the Queen Dowager, Copenhagen.  MÔLLER, J.  MÓLLER, J.  MONNENKAMP, R.  FRANCESCA DA RIMINI AND PAOLO MALATESTA Society of Arts, Kiel.  OTTESEN, O. D.  FRUIT AND FLOWERS
1552 1553 1554 1550 1550	MÜLLER, A. A.  CHRIST BLESSING THE FOUR EVANGELISTS Thorvaldsen's Museum.  MÔLLER, J. P.  ON THE ROAD FROM RYE TO HIMMELBJERG, JUTLAND H.M. the Queen Dowager, Copenhagen.  MÔLLER, J.  MÓLLER, J.  MÓLLER, J.  MONNENKAMP, R.  FRANCESCA DA RIMINI AND PAOLO MALATESTA Society of Arts, Kiel.  OTTESEN, O. D.  FRUIT AND FLOWERS
1552 1553 1554 1554	MÜLLER, A. A.  CHRIST BLESSING THE FOUR EVANGELISTS Thorvaldsen's Museum.  MÔLLER, J. P.  ON THE ROAD FROM RYE TO HIMMELBJERG, JUTLAND H.M. the Queen Dowager, Copenhagen.  MÔLLER, J.  MÓLLER, J.  MÓLLER, J.  MONNENKAMP, R.  FRANCESCA DA RIMINI AND PAOLO MALATESTA Society of Arts, Kiel.  OTTESEN, O. D.  FRUIT AND FLOWERS

	Ross, C.
1559	A BEECH WOOD IN HOLSTEIN Society of Arts, Kiel.
	RUMP, G.
1560	AN AUTUMN LANDSCAPE—SUNSET Baroness Gyldenkrone.
1561	A SUMMER LANDSCAPE—FORENOON, BLEKINGE, SWEDEN
	Royal Gallery, Copenhagen,
	RÖRBY, M.
1562	THE CHAPEL IN SUBIACO Royal Gallery, Copenhagen.
1563	ROGER'S CHAPEL, PALERMO
	SCHIÖTT, A.
1564	PORTRAIT OF H.R.H. PRINCESS THYRA,
	OF DENMARK
1565	PORTRAIT OF A LADY
1566	AN OFFER OF MARRIAGE—THELEMARKEN, NORWAY D. B. Adler, Esq.
1000	THE OTHER OF EASIERING PROPERTY AND ASSESSED ASS
	SCHLEISNER, C. A.
1567	Sailors in a Pothouse Royal Gallery, Copenhagen.
	SIMONSEN, N.
1569	A BETROTHAL IN HERRESTAD, SCANIA, SWEDEN
1000	A DELICITION IN LIBITION, NORTH, NIEDEN
	SKOVGAARD, P. C.
1569	Lake Scene—Summer Afternoon
1570	Scene in Jægersborg Deer Park—Evening, August
	SONNE, J. V.
1571	THE CAPTURE OF THE CENTRAL REDOUBTS AT THE
1971	Battle of Fredericia Society of Northern Art, Copenhagen.
	DATILE OF PREDERIOIA Society by Intrinsia Int, conferency co.
	STUB, K.
1572	Ossian and Camalla Royal Gallery, Copenhagen.
	sórensen.
1573	EARLY MORNING OFF THE SKAW
	VERMEHREN, J. F.
1574	A COTTAGE INTERIOR Society of Northern Art, Copenhagen,
10.1	12 Outlined interest of the second of the se
	E-manufactura and patient
	CLASS XXXIX.
	SCULPTURE, MODELS, DIE-SINKING, AND INTAGLIOS.
	DYCCODAL TO THE
4 222	BISSEN, H. W.
	ACHILLES
1576	PORTRAIT-STATUE OF H C ORSTED

. . . . . Baron Hambro:

1576 PORTRAIT-STATUE OF H. C. ÓRSTED

	BISSEN, W.
1579	Bust of Garibaldi
	CHRISTENSEN, C.
1580	OBVERSE AND REVERSE OF VARIOUS MEDALS Royal Academy of Arts,
	Copenhagen.
	CONRADSEN, H.
1581	Obverse and Reverse of various Medals
1582	CARVED SHELLWORK, CAMEOS
	EVENS, O.
1583	THE PRODIGAL SON
	FREUND, H.
1584	Odin—Statuette in Bronze Art Society, Copenhagen.
4505	JERICHOU, J. A.
1585 1586	GIRLS SURPRISED WHILE BATHING
1587	HERCULES AND HEBE
1588	THE COMBAT BETWEEN AJAX AND HECTOR (DRAW-
	·
	ING FOR A FRIEZE)
	· · · · · · · · · · · · · · · · · · ·
1589	OLRICH.  A SILVER TABLE
1589	OLRICH. A SILVER TABLE
	OLRICH. A SILVER TABLE
1590	OLRICH.  A SILVER TABLE
1590 1591	OLRICH.  A SILVER TABLE
1590	OLRICH.  A SILVER TABLE
1590 1591	OLRICH.  A SILVER TABLE
1590 1591 1592	OLRICH.  A SILVER TABLE
1590 1591 1592 1593	OLRICH.  A SILVER TABLE
1590 1591 1592	OLRICH.  A SILVER TABLE
1590 1591 1592 1593	OLRICH.  A SILVER TABLE
1590 1591 1592 1593 1594 1595	OLRICH.  A SILVER TABLE
1590 1591 1592 1593 1594 1595 1596	OLRICH.  A SILVER TABLE

FRIEZE

Thorvaldsen's Museum.

### CLASS XL.

#### ETCHINGS AND ENGRAVINGS.

1600	THE SCHOOL-ROOM OSTADE
1 001	CLEMENS, J. F. THE DEATH OF GENERAL MONTGOMERY . TRUMBULL
1001	THE DEATH OF GENERAL MONTGOMERY . IROMBULL
	FRÖLICH, L.
1602	SIXTY ETCHINGS ILLUSTRATING THE GREEK ANTHOLOGY
	GEMZÓE, P. H.  A VISIT TO GRANDPAPA EXNER .  THE FORTUNATE SHIPWRECK MARSTRAND
	THE PARTY OF TAXABLE PA
1605	KITTENDORF, J. A. VARIOUS LITHOGRAPHS AFTER DANISH ARTISTS .
	LUND, J. P.
1606	THE TURNPIKE ROAD NEAR VOGNSERUP
	SONNE, C. E.

1607 A FAMILY SCENE . . . JUUL . .

#### RUSSIAN SCHOOL.

#### CLASS XXXVII.

#### ARCHITECTURE.

#### ORLOWSKY, JOSEPH.

1621—3 Architectural Designs of the Hospital dedicated to the Holy Ghost, at Warsaw.

#### BONSTAD, LEWIS.

1624 SIXTY-EIGHT ARCHITECTURAL DESIGNS FOR HIS PROJECTED PUBLIC BUILDINGS.

#### KRAKAU, BENOIT, & RIAZANOF.

1625 DRAWINGS OF THE INTERIOR OF THE CATHEDRAL AT ORVIETO.

#### CLASS XXXVIII.

#### PAINTINGS IN OIL AND WATER COLOURS, AND DRAWINGS.

N.W. GALLERY, PRINCE ALBERT'S ROAD, AND GALLERY OF THE INDUSTRIAL COURT.

### 

1636 A PORTRAIT OF THE SISTER OF REMBRANDT

1637 FRANCIS AND CHARLES I. AT THE DUCHESS D'ETAMPES,
AFTER BONINGTON

	BOGOLUBOF, ALEXIS.
1638	KERMESSE, OR DUTCH WAKE
1639	A SEAPORT IN NORMANDY (ST. VALLEY EN CAUX)—Count Kooshelef Bezborodko.
1640	A SEA PIECE
	BOODKOFSKI, GUSTAV.
1641	A Sick Child
TOIR	ORPHANS
	BOROVIKOFSKY, WOLDEMAR.
1643	PORTRAIT OF MAHOMET, SHAH OF PERSIA (1795) . Academy of Fine Arts.
	BRULOF, CHARLES.
1644	PORTRAIT OF HIMSELF (1849)
	PORTRAIT OF THE POET KRYLOF (1837)
2020	· /
	BRUNI, THEODORE.
1646	
1647	THE VIRGIN AND INFANT SAVIOUR H. M. the Emperor of Russia.
	DUKER, EUGENE.
1648	A VIEW IN LIVONIA
1649	FEDOTOF, PAUL. THE FIRST VISIT OF A SUITOR AT THE HOUSE OF A
1029	
1650	
1000	THE WIDOW
	IVANOF, ALEXANDER.
1651	JESUS AND MARY MAGDALEN ("Noli me tangere") II. M. the Emperor of Russia.
	JACOBY, VALERIAN.
1652	THE LEMON-SELLER
1653	THE BEGGAR'S EASTER-DAY
	JEGOROF, ALEXIS.
1654	THE HOLY FAMILY—FINISHED SKETCH H. M. the Emperor of Russia.
	KAPKOF, JAMES.
1655	A Russian Peasant Girl, Praying Mr. Soldatenkof.
1656	An Albanian Woman
	KHOODIAKOF, BASIL.
1657	GIUOCO NELLE BOCCIE , , Count Kooshelef Bezborodko.
	KIPRENSKY, OREST.
1658	PORTRAIT OF HIS FATHER H.M. the Emperor of Russia.
	KLODT, BARON MICHAEL.
1659	75 77 17 17 17 17 17 17 17 17 17 17 17 17
1000	
	KORZOOKHIN, ALEXIS.
1660	A Paterfamilias
	LAGORIO, LEO.
1661	A VIEW OF CAPRI
1662	A VIEW OF SORRENTO
	228

	LEBEDEF, MICHAEL.
1663	A VIEW OF ALBANO
1664	Another
1665	A VIEW OF L'ARICCIA Academy of Fine Arts.
	LEVITSKY, DEMETRIUS.
1666	CATHERINE II
1667	Nathalia Borshchof H.M. the Emperor of Russia.
1668	CATHERINE MOLTCHANOF
1669	GLAPHYRA ALYMOF
1670	PORTRAIT OF A PRIEST—FATHER OF THE ARTIST Mr. Prianishnikof.
	LOSENKO, ANTHONY.
1671	St. Andrew the Apostle Academy of Fine Arts.
	MESCHERSKY.
1672	A STORM IN THE ALPS
	MOLLER, THEODORE.
1673	THE PREACHING OF ST. JOHN IN THE ISLAND OF
	Patmos H.M. the Emperor of Russia.
1674	THE KISS
	MOROZOF, ALEXANDER.
1675	RESTING IN HAY-TIME
	NEFF, TIMOTHY.
1676	LA CUCUMELLA NELLA GROTTE H.M. the Emperor of Russia.
1677	THE HOLY VIRGIN WITH THE INFANT JESUS H.I.H. the Grand Duchess Maria,
1678	LA BAIGNEUSE
	ORLOFSKY, ALEXANDER.
1679	THE MARCH OF OORAL KOZAKS Academy of Fine Arts.
1680	A HERD H.M. the Emperor of Russia.
	POPOF, ANDREW.
1681	A SCENE IN THE FAIR AT NIJNI-NOVGOROD Academy of Fine Arts.
1682	RAOOLOF, JOHN. THE HOLY COMMUNION
1002	
	REIMERS.
1683	THE HOLY COMMUNION
	SCHERWOOD, VOLDEMAR.
1684	FORTUNE-TELLING
1685	THE VILLAGE LETTER-WRITER
1686	THE RUSSIAN PEASANT'S DILEMMA
	SKIRMUNT, SIMON.
1687	THE DEATH OF RIZZIO
	SOROKIN, EUGRAPHE.
1688	"Los Ghitanos en la Posada"
	STRASHINSKY, LEONARD.
1689	WALLENSTRIN IN BOHEMIA
	229 I 8

	SWERTCHKOF, NICHOLAS.
1690 A	VILLAGE WEDDING-TRAIN
1691 P	AINTING OF AN ENGLISH HORSE
1692 R	ETURN FROM THE BEAR-HUNT :
1693 Lo	OST TRAVELLERS
	TCHEDRIN, SYLVESTER.
1694 A	VIEW OF SORRENTO
2002 22	
	TCHERNISHOF, ALEXIS.
	STROLLING MUSICIAN
1696 T	HE DEPARTURE H.I.H. the Grand Duke Nicholas.
	TCHISTIAKOF, PAUL.
1697 S	OPHIA, GRAND DUCHESS OF MOSCOW, SNATCHING HER
	BELT FROM PRINCE BASIL "THE SQUINT-EYED" . Academy of Fine Arts.
	MD ODININ DACK
1609 D	TROPININ, BASIL.  ORTRAIT OF HIMSELF
1090 1	ORTRAIT OF HIMSELF Academy of Fine Arts
	TROOTOFSKY, CONSTANTINE.
1699 A	VILLAGE DANCE
	TUTRUMOF, NICANOR.
1700 P	ORTRAIT OF GENERAL TUTRUMOF
2.00	
	TYMM, BASIL.
1701 H	LEAVY ARTILLERY BEING MOVED OVER MOUNT
	TOORTCHY-DAG, IN DAGESTAN H.M. the Emperor of Russia
	VARNECK, BASIL.
1702 P	ORTRAIT OF MR. OOTKIN H.I.H. the Grand Duchess Maria
	VENEZIANOE AL EVIC
1709 A	VENEZIANOF, ALEXIS.  PEASANT-GIRL RECEIVING THE HOLY COMMUNION Mr. Prianishnikof.
1700 A	PEASANT-GIRL RECEIVING THE HOLY COMMUNION Mr. Prianishnikof.
	State Proper State

## CLASS XXXIX.

## SCULPTURE, MODELS, DIE-SINKING, AND INTAGLIOS.

#### BROZKY.

1711 BRONZE STATUES.

#### CHOPIN, FELIX.

1712 MONUMENT REPRESENTING THE EMPRESS CATHARINE II.

#### CLODT, BARON.

1713 BRONZE GROUPS.

#### KOVSHENKOF.

1714 BRONZE STATUES—MILITIA-MEN: A RUSSIAN AND A GREEK. 230

LIBERIH.

1715 HUNTING GROUPS.

MARTOS.

1716 BRONZE GROUP-JUPITER AND JUNO.

MINHEIMER, T.

1717 Five Bronze Medals.

PIMENOF, NICHOLAS.

1718 STATUES AND GROUPS IN PLASTER AND BRONZE, EXECUTED AT THE FOUNDRY OF MORAUD AND CO.

SALZMANN, T.

1719 GROUP CARVED IN WOOD,

SHOOBIN.

1720 MARBLE BUST-THE ARTIST SHWARZ.

STEBAKOF, T.

1721—3. Busts in Rock-Crystal, representing John Soossanin, Yermak, and the Tzar Michael Feodorovich.

IMPERIAL GLASS FACTORY, ST. PETERSBURG.

1724 GLASS MOSAIC PICTURES.

1725 A COLLECTION OF FORTY-SEVEN MEDALS, EXHIBITED BY THE ACADEMY OF FINE ARTS, St. Petersburg.

### CLASS XL.

### ETCHINGS AND ENGRAVINGS.

AFANASSIEF, CONSTANTINE.

1730 PORTRAIT OF COUNT ALSOOFIEF .

BERSENIEF, JOHN.

1731 THE TEMPTER . . . . . TITIAN .

GALACTIONOF, STEPHEN.

1732 THE PILGRIMS OF EMMAUS . . . C. LORRAINE .

1733 THE STORM . . . . . VERNET . .

JORDAN, THEODORE.

1734 THE TRANSFIGURATION . . . RAPHAEL

KONSTANTINOF, PETER.

1735 THE MARSHES-LANDSCAPE . . RUYSDAEL

. Poussin

1746

LANDSCAPE

	OOTKIN, NICHOLAS.
1736	ÆNEAS SAVING HIS FATHER ANCHISES DOMINICHINO.
1737	PORTRAIT OF PRINCE KOORAKIN REGNAULT .
1738	PORTRAIT OF THE GENERALISSIMO
	PRINCE SOOVOROF SCHMIDT
1739	PORTRAIT OF CATHARINE II BOROVIKOWSKY
1740	PORTRAIT OF COUNT SERGIUS OOVAROF GOLIK
1741	St. Basil the Great Sheebooief .
	PISHCHALKIN, ANDREW.
1742	THE HOLY FAMILY RAPHAEL .
	SKOTNIKOF, GEORGE.
1743	THE CRUCIFIXION LE BRÛN .
	TCHEMEZOF, JOHN.
1744	PORTRAIT OF HIMSELF (1764)
1745	PORTRAIT OF VOLKOF, THE TRAGEDIAN
	TCHESSKY, JOHN.

### BELGIAN SCHOOL.

#### CLASS XXXVIII.

### PAINTINGS IN OIL AND WATER COLOURS, AND DRAWINGS

#### PRINCIPAL GALLERY, CROMWELL ROAD.

BILLOIN C.

1762	PORTRAIT OF M. LAUTERS
	BOSSUET, F.
763	CORDOVA,—FROM THE QUAI DE LA POISSONNERIE . H.R.H. the Duke of Braban
764	PROCESSION OF THE TWO PATRON SAINTS AT SEVILLE Musée Royal.
1765	THE FERRY-BOAT ON THE GUADALQUIVIR, AT CORDOVA M. Henrard, Mechlin.
	47 ATM TO T
766	CLAYS, P. J.
. 200	Ruins of the Castle of Patrick-Stuart, Shetland Islands
1767	THE SCHELD, NEAR FLESSINGUE
1768	A Fog on the Scheld
	THE SOURCE OF TH
	DE BLOCK, E.
1769	READING THE BIBLE M. Huybrechts, Antwerp.
1770	SUNDAY H.M. the Queen of Holland.
771	COLD AND HUNGER, A SCENE FROM HENRY CONSCIENCE'S
	NOVEL, "WAT EENE MOEDER LYDEN KAN"
1772	A FISHERMAN'S FEAST IN THE NEIGHBOURHOOD OF
	Antwerp M. Dielmann, Brussels.
	DE BRAEKELEER, FERD.
1773	"LE COMTE DE MI-CARÊME"
1774	THE BRIDE'S DEPARTURE
	DE ODOLET CH
1775	DE GROUX, CH.  DEATH OF CHARLES V
776	DEATH OF CHARLES V
1777	REGRETS
	LUDOIDIS
	DE HEUVEL, TH.
1778	THE INFANT SCHOOL
	DE JONGHE, J. B.
779	VIEW NEAR TOURNAI
200	DE LATOUR, ED.
780	PORTRAIT OF M. VAN HOVE, SCULPTOR (MINIATURE)
	233

	DE SCHAMPHELEER, E.
1781	SUNDAY MORNING IN A BRABANT VILLAGE
	DE SENEZCOURT, J.
1782	AUTUMN
	DE VIGNE, F.
1783	SUNDAY MORNING
	DE WINNE, L.
1784 1785	PORTRAIT OF M. S. ARCHITECT TO THE KING
1700	
1786	DE WINTER, LOUIS.  GOING OUT TO FISH—MOONLIGHT
2.00	
1787	DILLENS, AD. WINTER IN ZEALAND
1788	SUMMER IN ZEALAND,—TAKING TOLL AT THE BRIDGE
1789	THE JUGGLER—Scene of Zealand Life
	FOURMOIS, F.
1790	LANDSCAPE—COTTAGE IN THE CAMPINE
1791	A ROAD OVER A HEATH
1792	ON THE MARSHES
	FRANCIA, A. F.
1793	SUNSET AT SEA
	GALLAIT, L.
1794	·
- 200	BAND'S BODY
1795 1796	
1790	
1101	HORN The Town of Tournai.
1798	THE TAKING OF ANTIOCH M. Edw. L. Jacobson,
	Rotterdam.
1799	
1800	
1802	
200.	
180	HAMMAN, E.  3 Adrien Willaert directing the Performance of
100	A MASS OF HIS OWN COMPOSITION, BEFORE THE
	Doge of Venice
	JACOB, JACOBS.
180	4 VIEW OF THE FIRST CATARACT OF THE NILE, NUBIA M. A. Moretus, Antwerp.
180	
	Riva de' Schiavoni
	KEELHOFF, F.
180	6 Limbourg Scenery

	KINDERMANS, J. B.
1807	THE VALLEY OF THE EMBLÈVE
	KUHNEN, L.
1808	THE WATERFALL—EVENING
	LAMORINIÈRE, F.
1809	LANDSCAPE: AUTUMN—VIEW NEAR SPA M. Gustave Couteaux.
1810	LANDSCAPE: SUMMER—VIEW NEAR ANTWERP M. Gustave Couleaux.
	LAUTERS, P.
1811	VIEW IN THE PYRENEES
1812	VIEW IN THE FOREST OF MARIEMONT
	LEYS, H.
1813	THE INSTITUTION OF THE GOLDEN FLEECE, 10TH JAN.,
	1429—The Oath
1814	MARGARET OF AUSTRIA RECEIVING THE OATHS OF
	THE ARCHERS OF ANTWERP II.M. the Empress of Russia.
1815	PUBLICATION OF THE EDICT OF CHARLES V., IN 1550,
	INTRODUCING THE INQUISITION INTO THE NETHER-
1010	LANDS
1816	YOUNG LUTHER SINGING HYMNS IN THE STREETS OF EISENACH
1817	ROMAN CATHOLIC WOMEN
1818	COPIES FROM FRESCOES IN A DINING ROOM AT
	Antwerp: M. Gustave Couteaux.
	GUESTS GOING TO A FEAST.
	DEPARTURE AND ENTERING THE TOWN,
	Arrival, and Reception.
	PREPARATIONS FOR THE FESTIVAL.
	LIES, J.
1819	PORTRAIT OF A CHILD
1820	RAPINE, PLUNDER, AND CONFLAGRATION . M. Gustave Couteaux.
	MADOU.
1821	A RAT-HUNT
1822	THE MAR-PLOT
1823	A PIECE OF GALLANTRY
	Arts, Antwerp.
1824	THE POLITICIANS
1825	PLACARDS
1826 1827	TAVERN-SONGSTRESSES
1828	"A GARDE-CHAMPÊTRE IN HIS HUMOUR"
1829	THE PARTING-CUP
	MEUNIER, C. E.

1830 S. Francis at his Devotions .

	PAUWELS, F.
1831	THE WIDOW OF D'ARTEVELDE
1832	THE PROSCRIBED (AGE OF THE DUKE OF ALBA)—Baron de Brienen de Grootelindt.
	PIÉRON, G.
1833	Landscape near Antwerp H.R.H. the Duke of Brabant.
4004	PORTAELS, J.
1834	REBECCA TRYING ON HER JEWELS
1835	A CARAVAN IN SYRIA SURPRISED BY THE SIMOOM .
1836	A Hungarian Gipsy
	ROBBE, H.
1837	FLOWERS
	ROBBE, L.
1838	THE CAMPINE
1839	PASTORAL SCENE
	ROBIE, J.
1840	,
1040	GRAPES
	ROFFIAEN, F.
1841	Morning on the Banks of the Hintersée (Upper
	Bavaria)
	SLINGENEYER, E.
1842	THE PHYSICIAN VESALE FOLLOWING THE ARMY OF
1012	CHARLES V
1843	A MARTYR IN THE REIGN OF DIOCLETIAN
	STALLAERT, J.
1844	THE CELLAR OF DIOMEDES ("LAST DAYS OF POMPEII") Musée Royal.
	STARCK, J.
1845	A TURKISH INTERIOR—A GAME AT CHESS
1010	A TURKISH INTERIOR—A GAME AT ORESS
	STEVENS, ALFRED.
1846	ABSENCE
1847	THE WIDOW
1848	THE NOSEGAY
1849	"AT HOME"
	STEVENS, J.
1850	RETURNING FROM THE HORSE-FAIR
1000	RESUMENCE FROM THE HOUSE-PARTY
	STROOBANT, E.
1851	ENTRANCE TO THE OLD TOWN, PRAGUE
	THE STATE OF THE S
4020	THOMAS, A.  JUDAS ISCARIOT ON THE NIGHT OF OUR LORD'S BETRAYAL Musée Royal.
1852	
1853	MATER DOLOROSA
	200

MM. Vander Donckt.

	TSCHAGGENY, C.
1854	
1855	SMUGGLERS—FRANCO-BELGIAN FRONTIER
	TSCHAGGENY, E.
1856	SHEEP—"THE NEW-BORN LAMB"
	VAN LERIUS, J.
1857	THE GOLDEN AGE
1858	Joan of Arc, at the Siege of Paris, breaks the
	MIRACULOUS SWORD OF FIERBOIS IN STRIKING
	RIOTOUS SOLDIERS
	VAN MOER, J. B.
1859	THE CHAPEL OF ST. ZENO IN ST. MARK'S, VENICE .
1860	THE COURT OF THE DOGE'S PALACE, VENICE .
1861	VIEW OF THE PIAZZETTA, VENICE
	VAN SEVERDONCK, J.
1862	DANTE LAMENTING THE DEATH OF BEATRICE'S FATHER,
	verboeckhoven, e.
1863	RUBENS ON HORSEBACK
	A DUTCH MEADOW WITH CATTLE
1865	A Dutch Bull
1866	A NewPoundLand Dog
1867 1868	A VIEW NEAR BLAIR ATHOL: SCOTCH SHEEP
1869	TWO VILLAGERS: SHOWING THE WAY—A FLEMISH
1009	Horse
	TTO TO TO TO THE TOTAL OF THE T
	VERLAT, C.
1870	"Au Loup!"
1871	QUARRELLING ABOUT THE BOOTY
1872	THE BAD NEIGHBOURS
	WAUTERS, CH.
1873	BATHING-WOMEN
	THE PROPERTY OF THE PARTY OF TH
1084	WILLEMS, FL.
1874 1875	THE BRIDE'S TOILET
1876	THE INTRODUCTION
1010	THE INTRODUCTION

1877 THE TOILET

## CLASS XXXIX.

## SCULPTURE, MODELS, DIE SINKING, AND INTAGLIOS.

	DE CUYPER, P. J.	
1886	CUPID IN CHAINS	
1887	HEAD OF CHRIST	
1888	HEAD OF THE MADONNA	
	FIERS, L.	
1889	MARBLE GROUP,—L'AMOUR À LA COQUILLE	•
	FRAIKIN, C. A.	
1890	VENUS ANADYOMENE	H.R.H.the Duke of Brabant.
1891	A CHILD WITH A PIGEON	
	FRISON, B.	*
1892	A Young Girl at her Toilet	
1893	PLASTER STATUE,—Naïs	
	GEEFS, THÉODORE & JEAN	
1894	Bronze,—The Victor	Musée Royal.
1094	DRONZE,—THE VICTOR	musee noyai.
	GEEFS, G.	
1895	STATUE: GENEVIEVE OF BRABANT	W. Mardon, Esq.
-	CHIPS TOURN	
1896	GEEFS, JOSEPH. THE ANGEL OF EVIL	W. /. D
1090	THE ANGEL OF EVIL	. Musée Royal.
	JEHOTTE, LOUIS.	
1897	Model of the Monument of Charlemagne	. 4
1898	A CHILD WITH GRAPES	
1899	Bronze Statue,—Cain	
	· ·	
1000	JOUVENEL, A.	
1900	MEDALS (two frames)	- 64
	KESSELS, M.	
1901	DISCOBOLUS: HURLING THE DISCUS	. Musée Royal.
1902	DISCOBOLUS: SITTING POSTURE	Musée Royal.
1903	GROUP REPRESENTING A SCENE AT THE DELUGE .	. Musée Royal.
	DITTINDD ORATE D	
	PUYENBROECK, P.	
1904	CUPID IN THE ROSES	
	CODEDC	
1905	SOPERS, A A Young Neapolitan Playing "A la rauglia"	Musée Royal.
1905	THE YOUNG FAWN	musee noyal.
1900		
	238	

	TUERLINCKX, J.
1907	MODEL OF THE STATUE OF MARGARET OF AUSTRIA,
	ERECTED AT MALINES IN 1849 (half the size of the
	original)
	VAN HOVE, VICTOR.
1000	,
1908	Bronze—A CHILD PLAYING WITH A CAT
	WIENER, JACQUES.
1909	Bronze Medals: Collection of European Monu-
	MENTS
	WIENER, LÉOPOLD.
1910	Bronze Medals (three Frames)
1911	MARBLE BUST: HOPE

## CLASS XL.

## ETCHINGS AND ENGRAVINGS.

				BAL,	J.		
1918	THE TEMPTATION					GALLAIT.	
,,	QUEEN JOANNA .					GALLAIT.	
,,	LA BELLE JARDINIÉRE					RAPHAEL	
			Ξ	SIOT,	G.		
1919	Он!					MADOU .	
,,	MADONNA DELLA SCALA					CORREGGIO	۰
••				CORI	,		
1920	VIERGE AU PERROQUET					RUBENS .	
1920	SALVATOR MUNDI .	•	•	•			•
"		•	•	•		L. DA VINCI	•
"	CHRIST ON THE CROSS	•	•	•	٠	VANDYCK	•
			D	EGR	0X	•	
1921	THE INFANT JESUS .					GUFFENS.	•
,,	LA SULAMITE	•		• .		PORTAELS	
		1	DEM	LANN	EZ	i, J.	
1922	LA BONNE AVENTURE					NAVEZ .	
,,	PORTRAIT OF VANDYCK					VANDYCK	
,,	PORTRAIT OF M. GODEF	ROID				CALAMATTA	
		Г	ES	VACE	ŒZ	z. D.	
1923	THE CONSPIRACY OF T					,	
	Brussels, 1566					DE BIEFVE	
,,	HOLY FAMILY					NAVEZ .	
"	PORTRAIT OF DUQUESNO	7				VANDYCK	
	239						

MICHIELS, J. B.

			TC .	JRA	ND	) <b>.</b>		
1924	THE INFANT SAVIOUR					GUFFENS.		
			FRA	ANC	ĸ,	J.		
1925	PAUL AND VIRGINIA	."				VAN LERI	US	
"	JUDAS ISCARIOT .					THOMAS .		
"	PORTRAIT OF THE COMT	E DE	Mor	RNY		ROBERT .		
,,	BAS-RELIEF					L. DELLA	Rов	BIA
1926	REGRET					ROBERT .		
,,	HEAD OF AN ITALIAN					TITIAN .		
-99	PORTRAIT OF H. CONSCI	ENCE	1			TUERLING	KX	
,,	NOLET DE BRAUWERE					TUERLING	KX	
		70	1EU1	NIE	ર,  ં	J. B.		
1927	A RAT-HUNT	. 20	ŒUI ,	NIEF	•	J. B. Madou .		
1927	A RAT-HUNT L'ARQUEBUSIER .				•	MADOU .		
			,		•	MADOU .		
			•	HIE	LS,	MADOU .		
"	L'ARQUEBUSIER .		, MIC:	HIE	LS,	MADOU . MADOU .  J. WAPPERS		
"	L'ARQUEBUSIER .		, MIC:	HIE	LS,	MADOU . MADOU .  J. WAPPERS		
,, 1928	L'ARQUEBUSIER .  PETER THE GREAT .		, MIC: NA	· HIE · UW	LS,	MADOU . MADOU . J. WAPPERS S. VERHEYD		
" 1928 1929	L'ARQUEBUSIER .  PETER THE GREAT .  .  AFTER THE STORM .	•	, MIC: NA	· HIE · UWI ·	LS,	MADOU MADOU J. WAPPERS S. VERHEYD:	EN	
,, 1928	L'ARQUEBUSIER .  PETER THE GREAT .  AFTER THE STORM .  MASSACRE OF THE INNOC	•	, MIC: NA WIL:	· HIE · UW	LS,	MADOU . MADOU . J. WAPPERS S. VERHEYD	EN	

1931 SPECIMENS OF COPPER-PLATE ENGRAVING

## SPANISH SCHOOL.

# CLASS XXXVII. ARCHITECTURE.

#### LECUMBERRY.

1941 MODEL OF THE LUNATIC ASYLUM CALLED MANIACOMIO

REGENT, E.

1942 DESIGN FOR A BUILDING FOR A UNIVERSITY LIBRARY

[In the Gallery of the Spanish Industrial Court.]

#### CLASS XXXVIII.

## PAINTINGS IN OIL AND WATER COLOURS, AND DRAWINGS.

BAYER.

1943	PORTRAIT OF A LADY							Señor	Valentin Carderere
		C	ANO,	ED	UAF	DO.			
1944	THE EXECUTION OF D.	ALV	ARO I	DE L	UNA,	, FAY	OURI	TE	
	OF KING JUAN II.	OF	CASTI	LE,	AT T	VALL	ADOL	m,	
	2ND JUNE, 1453.								Museo Naciona
			CASA	DO,	jos	SE.			
1945	DEATH OF KING FERDI	NANE	IV.						Museo Naciona
1946	SEMIRAMIS (DANTE "IN	FERN	vo ")	•		•		•	
			FIE	RR	os, 1	D.			
1947	THE MUNERIA (SPANISI	H DA	NCER	s)				. i	Duke of Montpensier
1948	A PORTRAIT OF MORAT	'IN						. Acad	lemy of S. Fernando
		GIS	SBER	т, А	ANT	ONIC	).		
1949	THE EXECUTION OF PAD	ÌLLA	, Bra	.vo, .	AND	MAL	DONA	DO	
								Congr	eso de los Diputados
	("On his arrival at the p	lace	of exe	cutio	on, P	adilla	a saw	the body	of Juan Bravo, and

exclaimed, 'Lie there, thou true gentleman!' Lifting his eyes to heaven, he pronounced the words, 'O Lord, deal not with us after our sins,' and a moment afterwards, his speech and his life were at an end.")—La Fuente, Historia de

1950 DEATH OF DON CARLOS (SON OF PHILIP II.) . H.M. the Queen of Spain.

Espana.

	GONZALVO, PABLO.
1951	· · · · · · · · · · · · · · · · · · ·
1952	
	Toledo Museo Nacional.
	HAES, CARLOS DE.
1953	Landscape in Andalusia
	TEDITADOR CODATA
1954	HERNANDEZ, GERMAN. SOCRATES REPROVING ALCIBIADES IN THE HOUSE OF
1001	A COURTESAN
	12 COURTED THE COURT OF THE COU
	LOPEZ, VICENTE.
1955	PORTRAIT OF SENOR VARELA Academy of S. Fernando.
	LOZANO, ISIDORO.
1956	ST. PAUL SURPRISED BY NERO IN THE ACT OF CON-
	VERTING SABINA POPPŒA Museo Nacional.
	MADRAZO.
1957	INTERMENT OF ST. CECILIA IN THE CATACOMBS Museo Nacional
	MAELLA,
1958	
1959	MANZANO, VICTOR.  FERDINAND AND ISABELLA ADMINISTERING JUSTICE . H.M. the Queen of Spain.
1960	FAREWELL, FOR EVER!
2000	
	MARTI, Y. ALSINA.
1961	A LANDSCAPE
	MARTINEZ, ESPINOZA.
1962	A GROUP OF GALICIANS AT THE VIRGIN DEL PUERTO
	ACT AND AME OF THE LAST
1062	MAURETA, GABRIEL.  QUEEN JOANNA EMBRACING THE COFFIN WHICH CON-
1900	TAINS THE BODY OF HER HUSBAND
1964	A LADY BESTOWING ALMS
400*	MIRABENT.
1965	FRUIT AND FLOWERS
	MONTANES.
1966	SAMUEL APPEARING TO SAUL
	ROCA, MARIANO.
1967	CATTLE
200,	
	SORIANO, MURILLO.
1968	THE-Sign of a Moor
	TOMÉ, F. HERNANDEZ.
1969	INTERIOR OF THE CHURCH OF SAN ISIDRO, MADRID Museo Nacional.
	0.10

GOYA, FRANCISCO.
1970 Portrait of Her Majesty Donna Maria Louisa .
1971 PORTRAIT OF A GENTLEMAN
M. F. T.
1972 A LADY VISITING A SICK MAN
MENSAQUE.
1973 Fruit
CLASS XXXIX.
SCULPTURE, &c.
1
BELLVER.
1975 A DEAD CHRIST
MORATILLA, FELIPE.
1976 A FAUN (BRONZE)
CLASS XL.
ETCHINGS AND ENGRAVINGS.
manufacture .

	AMETTLER, BLAS.		
1978	THE WATERMAN VELASQUEZ		Calcografia Nacional.
	CARMONA, D. M. S.		
1979	"Los Borrachos" Velasquez	•	Calcografia Nacional.
	ENGUIDANOS, T.		
1980	"La Carita Romana" Murillo		Calcografia Nacional.
	ESTEVE, RAFAEL.		
1981	JACOB BLESSING HIS CHILDREN GUERCINO		Calcografia Nacional.
	· MARTINEZ, DOMINGO.		
1982	THE LEGEND OF THE FOUNDATION OF		
	S. Maria Maggiore, Rome Murillo		Calcografia Nacional.
1983	THE CONCEPTION MURILLO		Calcografia Nacional.
1984	PART OF THE CHOIR, CATHEDRAL OF TOLEDO		Calcografia Nacional.
	243		

1985	MUNTANER, FRANCISCO St. Bernard Murillo .	Calcografia Nacional.
	SELMA, FERNANDO.	
1986	·	Calcografia Nacional.
	CARDED A TAI ENDIN	
	CARDERERA, VALENTIN.	
1987	Iconografia Española	
	MARQUIER, LUIS.	
1988	SPECIMENS OF PHOTOGRAPHS ON STONE	

## SWITZERLAND.

## CLASS XXXVIII.

## PAINTINGS IN OIL AND WATER COLOURS, AND DRAWINGS.

## PRINCIPAL GALLERY, CROMWELL ROAD.

	ANDIRAN, FRANÇOIS DE.	
2001	LAKE LEMAN	Artist.
2002	TEMPEST ON THE COAST OF BRITTANY	Artist.
	BUCHSER, FRANK.	
2003	PEASANT LIFE IN ANDALUSIA—COMING INTO GIBRALTAR	Artist.
2004	A DOUBTFUL SUITOR	Artist.
	BÜTTLER ANTOINE.	
2005	SUNSET AT ROME	Artist.
2000	SUNSET AT ROME	Artist.
	CASTAN, GUSTAVE.	
2006	Interior of a Forest, Winter	Artist.
2007	"Un temps gris"	Artist.
	DIDAY, FRANÇOIS.	
2008	MONT SALÈVE	Artist.
2009	Storm in a Forest	Artist.
	DUMONT, ALFRED.	
2010	THE STEPS LEADING UP TO THE CHURCH AT SION	Artist.
2011	ENTRANCE TO THE CHATEAU DE VALÈRE	Artist.
		21, 0001
	DUVAL, ETIENNE.	
2012	INTERIOR OF A FOREST, CHIGI—PAPAL STATES	Artist.
	GUIGON, CHARLES.	
2013	LAKE LIOSON	Artist.
2014	THE BANKS OF THE RHONE	Artist.
2015	On the Shores of a Lake	Artist.
	HUMBERT, CHARLES.	
2016	CATTLE ON THE PASTURES—BERNESE ALPS	Artist.
2017	LA MARE DES FONTAINES—VAUDOIS ALPS	Artist.
	LOPPÉ, GABRIEL.	
2018	LES GRANDES JORASSES, LE JARDIN, AND LE COL DU GÉANT, FROM	
2010	THE SUMMIT OF MONT BLANC	Artist.
2019	LES ROCHERS AND THE HUT ON THE GRANDS MULETS, VALLEY OF	Artist.
	CHAMOUNIX	Artist.
	245	

	MENNET, LOUIS.	
2020	A STORM ON THE LAKE OF THE FOUR CANTONS, OFF THE GRÜTLI .	Artist.
2021	MEURON, ALBERT DE. Souvenirs of the Alps	
7072		
2022	RAPP, JEAN R. VIEW OF SEELISBERG	Artist.
7077		217 (131.
2023	RITTMEYER, EMILE.	
2023	THE PROPERTY OF THE CHARLES OF THE PROPERTY OF	Artist.
2024	SOMMER, FRANÇOIS.  THE LAKE OF THUN	4424
2025		Artist. Artist.
		227 (100)
0008	STÜCKELBERG, ERNEST.	4
2020		Artist.
COOW	ZELGER, J.	
2027	GLACIER OF THE BERNINA	Artist.
	ZUBERBÜHLER, FREDERIC.	
2028	THE DISTURBED FÊTE—REMINISCENCE OF A WEDDING NEAR PARIS.	Artist.
	The state of the s	
	N.W. GALLERY, PRINCE ALBERT'S ROAD.	
	entropolius de la constante de	
	BALMER, JOSEPH.	
2029	CHRIST AND THE WOMAN OF SAMARIA	Artist.
	BERTHOUD, LÉON.	
2030	Banks of the Anio	Artist.
	BRYNER, JEAN.	
2031	VIEW OF THE JUNGFRAU, FROM THE FAULHORN	Artist.
7001		
0000	BUCHSER, FRANK.	Artist.
2032	A Moorish Mill, in Spain	Artist.
2000		
0004	BÜTTLER, ANTOINE.	Andine
2034	DEATH OF STRUTHAN WINKELRIED	Artist.
	CALAME, A.	
2035	THE PLATEAU OF THE RIGHT	Artist.
	COLLIGNON, ANNA.	
2036	MEDITATION (Pastel)	Artist.
	COURRIER, LOUISE.	
2037	After Meissonnier	Artist.
	DARIER, ALBERT.	
2038	THE INTERCEPTED LETTER	Artist
	246	

	DUCHOSAL, SUZANNE.					
2039	THE FOUR SAVANTS-AFTER RUBENS (Enamel)					Artist.
2040	COPY OF VANDYCK'S PORTRAIT OF HIMSELF (Enamel)					Artist.
	DUPONT, JUSTIN.					
2041	BEATRICE DI CENCI—AFTER GUIDO		•	•	•	Artist.
2042	REST IN THE FOREST—AFTER FOURNOIS		•	•	•	Artist.
2043	PORTRAIT OF GENERAL DUFOUR	•	•	•	•	Artist.
2044	THE WETTERHORN—AFTER NIEDERHAUSEN	•	•	٠	•	Artist.
2045	Monks playing at Ball	•	•	•	•	Artist.
2046	MADAME DE MAINTENON AND MARIE ANTOINETTE	•	•	•	•	Artist.
	FELLER, CHARLES.					
2047	NELSON AT ABOUKIR—BATTLE OF THE NILE					Artist.
2048	GENEVA, FROM PRÉGNY-AUTUMN EVENING					Artist.
2019	GRINDELWALD					Artist.
2050	CASTLE OF CHILLON					Artist.
	FONTANESI, A.					.=
2051	EVENING	•	•	•	•	Artist.
2052	Morning	•	•	•	•	Artist.
	GILLET, FRÉDÉRIC.					
2053	THE GRANDMOTHER.					Artist.
2000	THE CHARDIOTHER.	-	•	•	•	217 0000
	GILLET, JEANNE.					
2054	AN ENAMEL—AFTER WATTEAU					Artist.
	GLARDON-LEUBEL.					
2055						Artist.
2056	PORTRAIT OF MAD. G	•	•	•	•	Artist.
2000	SOAP-BUBBLES—AFTER DOUCHER	•	•	•	•	Artist.
	HÉBERT, JULES.					
2057	THE DAY AFTER THE ASSAULT					Artist.
2058	SCENE IN THE EAST—A DAMSEL BEARING WATER					Artist.
2059	SCENE IN THE EAST—REST NEAR THE WELL .					Artist.
2060	SUNNING AFTER THE BATH					Artist
2061	Young Roman Mother					Artist
2062	A Monk reading					Artist
2063	La Haesquâna, Spain (Oil)					Artist
2064	THE FUNERAL (Water Colours)					Artist
2065	A CONDOTTIERE COUNTING HIS MONEY ,			,	•	Artist
2066	MILKMAID—FRIESLAND					Artist
2067	LA HAESQUÂNA, SPAIN (Water Colours)					Artist
2068	A CONVERSATION ON THE CANAL AT VENICE .					Artist
2069	A FISHERWOMAN—THE FAREWELL		1.			Artist
2070	A Woman of Sorrento—Evening					Artist
	`HEBERT, JULIETTE.					
2071						Artist
		•	~orm	oil o	f State	Geneva
	A PORTRAIT OF MLLE, RATH	. (	Joun	c i i o j	since,	Artist
~5.2	247	•	•	•		217 (180

	IMED EDATIAND	
2073	IMER, EDOUARD.  SOUMABRE WATER	Artist.
,,		Artist.
	, , , , , , , , , , , , , , , , , , , ,	Artist.
"		211 (636.
	JACOT-GUILLARMOT.	
2074		Artist.
2075	Hungarian Equipage Council of State, G	eneva.
	JAĞGI, B.	
2076	Environs of Lucerne	Artist.
2077	THE JURA, FROM BASLE	Artist.
	JUILLERAT, HENRI.	
2078	S. Maria Maggiore, Rome Mad. Charles Moullet,	Rerne.
2079	THE WETTERHORN	
	,	
2000	LAGIER, ERICA.	
2080		Artist. Artist.
2081		
2082	Two Little Ladies (Pastel)	Artist.
	LANDESMANN-KRAIL, MADAME.	
2083		Artist.
2084	A Secret :	Artist.
	LUGARDON, ALBERT.	
2085	· ·	Artist.
2086	THE RANZ DES VACHES-MONT BLANC, FROM MAGLAN	Artist.
	MENNET, LOUIS.	
2087	· · · · · · · · · · · · · · · · · · ·	Artist.
2002		217 0000
	MEURON, ALBERT DE.	
2088	CHAMOIS HUNTERS REPOSING H.R.H. Prince Frederick Charles of Pr	russia.
	SCHEFFER, GABRIEL.	
2089	EARTH	Artist.
2090	Heaven	Artist.
2091	GIOTTO, AS AN OLD MAN	Artist.
	SORDET, EUGENE.	
2092		Artist.
	SUTER, JAQUES.	
2093		Artist.
2094	CEFALÙ IN SICILY	Artist.
	VAN MUYDEN.	
2095	CHILDREN PLAYING ROUND THEIR MOTHER E. Romilly	
2096	THE CURÉ'S VISIT	_
2097	THE CAPUCHIN'S WALK	mann.
	ZIMMERMANN, FRÉDÉRIC.	
2098		Artist.
2099	REMINISCENCES OF INTERLACHEN, LAKE OF BRIENZ	Artist.
	0.10	

		•	
2101	DOMESTIC HAPPINESS	•	Artist.
	11 Y L 0 1 20 1 to 0 1		
	CLASS XXXVIII a.		
	ART DESIGNS FOR MANUFACTURE	IS.	
	INDUSTRIAL COURT.		
	INDUSTRIAL COURT.		
	DELESVAUX, EUGÉNE.		
2102	Drawings for Jewellery		Artist.
2103	OERTLE, JOHN. DESIGNS FOR EMBROIDERY		Artist.
	DESIGNS FOR EMBROIDERY	•	Artist.
2105	DESIGNS FOR EMBROIDERY		Artist.
	-		
	CLASS XXXIX.		
	ACTION OF THE STATE OF THE STAT	~~~	n. 64
	SCULPTURE, MODELS, DIE-SINKING, AND INTA	كاللثل	JS.
	N.W. GALLERY, PRINCE ALBERT'S ROAD.		
	E-streetment		
			,
0106	KLARER, JOSEPH.		4
2100	THE SAVIOUR AND MARY MAGDALEN (Wood carving) .		Artist.
	[Exhibited in the Industrial Court.]		
	MENN, CHARLES.		
2107	BUST OF Mr. GOODYEAR		Artist.
0100	ROSSI, ALEXANDRE.  MANTEL-PIECE OF CARRARA MARBLE		4
2100	MANTEL-PIEUE OF CARRARA MARBLE .		Artist.

## CLASS XL.

## ETCHINGS AND ENGRAVINGS.

## N.W. GALLERY, PRINCE ALBERT'S ROAD.

		BOT	JVIE	R, A	ABI	MAHAS	ī.				
2109	PORTRAIT OF CERVANTE	s									Artist.
2110	PORTRAIT OF ARIOSTO										Artist.
2111	PORTRAIT OF DUVAL										Artist.
2112	PORTRAIT OF MISS C.										Artist.
		K	NEC:	HT,	JA	QUES.					
2113-	-14 Engravings .								•		Artist.
	[Ex	hibite	ed in	the I	Indi	ustrial C	Court.	]			
		WE	BEF	R, FI	RÉI	DÉRIC.					
2115	LA VIERGE AU LINGE					RAPHA	LEL				Artist.
2116	An Italian Peasant	Wo	MAN	AT	A						
	FOUNTAIN					Keisei	R.				Artist.
2117	NAPOLEON AND HIS SON					STEUB	EN.				Artist.
2118	ELIZABETH OF INTERLAC	CHEN				WINTE	ERHA	LTER			Artist.
0440	T					TT					4

## ITALIAN SCHOOL.

#### CLASS XXXVII.

#### ARCHITECTURAL DESIGNS AND MODELS.

#### N.W. GALLERY, PRINCE ALBERT'S ROAD.

### A.-DESIGNS. BACCANI, GAETANO. 2141-5 A COURT OF JUSTICE . . . . . . . . . . Fine Arts Academy, Florence. BARABINO, CARLO. 2146—51 CARLO FELICE THEATRE, AT GENOA . . . 2152—7 THE ACADEMY, AT GENOA . . . . . . Ligurian Academy. 2152-7 THE ACADEMY, AT GENOA . . . Ligurian Academy. BETTARINI, LUIGI. 2158-61 A MITITARY COLLEGE . . . . . Fine Arts Academy, Florence BIANCHI, PIETRO. 2162-5 CHURCH OF S. FRANCESCO DI PAOLO . . . Fine Arts Academy, Florence. BONSIGNORI, FERDINANDÔ. 2166-72 Designs for a Theatre . . . . . Fine Arts Academy, Florence. BRIGLIA, NICCOLA. 2173 COLLECTION OF ARCHITECTURAL DETAILS AND RESTORED POMPEIAN MONUMENTS . CACCIALLI, GIUSEPPE. 2174 ALBUM OF ARCHITECTURAL WORKS EXECUTED AT THE VILLA OF POGGIO IMPERIALE, FLORENCE . Fine Arts Academy, Florence. 2175 PROPOSED RESTORATION OF THE ROYAL VILLA OF PRATOLINO NEAR FLORENCE . . . . . Architect. CANTONE, SIMONE. . . . Ligurian Academy. 2176-80 THE DUCAL PALACE, AT GENOA . CATALANO, TRAVAGLINI & VENERI. 2181 RESTORATION OF THE CHURCH OF ALPHONZO OF . Architect. ARRAGON . . 2182-90 RESTORATION OF THE HOUSE OF THE FAUN, AT POMPEII . Architect. CORAZZI. 2191 DESIGN FOR A METROPOLITAN CATHEDRAL—DRAWING Artist. DAMIANI, GIUSEPPE. 2192 DESIGN FOR A METROPOLITAN CEMETERY . . . . . Artist.

DE SANTIS, VINCENZO.
2193—8 DESIGN FOR A PANTHEON Fine Arts Academy, Florence
FERRI, GAETANO.
2199—2203 THE HOLY HOUSE OF LORETO
FIOCCA, GIUSTINO,
2204 RESTORATION OF POMPEY'S FORUM—DESIGN Artist.
GASSE, LUIGI & STEFANO.
2205 CAPO DI MONTE OESERVATORY, NAPLES Institute of Fine Arts, Naples.
GIOFFREDI, MARIA.
2206 CHURCH OF THE SPIRITO SANTO, AT NAPLES Institute of Fine Arts, Naples.
MARSIGLI, GIUSEPPE, ABBATE, GIUSEPPE, & ALA, ANTONIO.
2207-12 GUACHE DRAWINGS-SPECIMENS OF THE WALLS
AND Mosaics at Pompeii National Museum, Naples.
MARTELLI, GIUSEPPE.
2213-20 Designs for a Metropolitan Cathedral . Fine Arts Academy, Florence.
MINUCCI DEL ROSSO, STEFANO.
2222-5 Designs for a University Fine Arts Academy, Florence.
NICOLINI, ANTONIO.
2226 THEATRE OF S. CARLO, AT NAPLES Institute of Fine Arts, Naples.
NICOLINI, FAUSTO & FELICE.
2227 A VOLUME OF LITHOCHROMIC PLATES—MONUMENTS OF
Pompeh
PACCAGNINI, FRANCESCO.
2228 A TERRACE BY THE SEASIDE Fine Arts Academy, Florence.
PAOLETTI, GASPARE.
2229 FRONT OF THE VILLA OF POGGIO IMPERIALE,
FLORENCE Fine Arts Academy, Florence.
2230 THE LEOPOLDINE THERMÆ, MONTECATINI, NEAR
Lucca (a volume) Fine Arts Academy, Florence.
PETRICOLA, GIUSEPPE.
2231 PRINCIPAL ENTRANCE OF THE CATHEDRAL OF MON-
REALE (PALERMO)—Drawing
POCCIANTI.
2232 Public Baths Fine Arts Academy, Florence.
2233 LA MERIDIANA WING OF THE PITTI PALACE, AT
FLORENCE
2234 RESERVOIR (CISTERNONE), LEGHORN Fine Arts Academy, Florence.
REJA, GERARDO.
2235 RESTORATION OF THE TEMPLE OF POLLUX—DRAWING Artist.
RESASCO, GIOVANNI BATTISTA.
2236 Design for a Cemetery—Drawing

2274 THE GLEANER 253

DOCCI WELOCCUT COCIMO
ROSSI-MELOCCHI, COSIMO.  2237—9 Design for a Public Library Fine Arts Academy, Florence.
SCHIANTERELLI, POMPEO.
2240 THE NATIONAL MUSEUM AT NAPLES Institute of Fine Arts, Naples.
VALENTE, PIETRO.
2241 ACTON HOUSE, NAPLES Institute of Fine Arts, Naples.
VANVITELLI, Sen.
2242-58 THE ROYAL PALACE AT CASERTA, NAPLES H.M. the King of Italy.
VANVITELLI, Jun.
2259 Angri House, at Naples Institute of Fine Arts, Naples.
VENERI, PASQUALE MARIA.
2260 THE TOMB OF KING LADISLAS, IN THE CHURCH OF S.
GIOVANNI A CARBONARA, AT NAPLES : Institute of Fine Arts, Naples.
D MODELO
B.—MODELS.
BASILE, GIOVANNI-BATTISTA FILIPPO.
2261 THE TEMPLE OF VESTA AS IT IS
2262 The Temple of Vesta restored
CASTELLI, GIOVANNI, and ABBATE, GIUSEPPE.
2263 THE HOUSE OF THE TRAGIC POET, AT POMPEII . National Museum, Naples.
TA TITOLA TO LANGUAGO
LA VEGA, FRANCESCO.
2264 THE THEATRE AT HERCULANEUM National Museum, Naples.
PADIGLIONE, FELICE.
2265 THE TEMPLE OF NEPTUNE, AT PÆSTUM . National Museum, Naples.
2266 AN ANCIENT TOMB National Museum, Naples.
Rająd raj portógy may sakrą jad
CLASS XXXVIII.
PAINTINGS IN OIL AND WATER COLOURS, AND DRAWINGS.
· · · · · · · · · · · · · · · · · · ·
A.—PAINTINGS IN OIL.
A DE ANNI TONA ETO
AFFANNI, IGNAZIO.  2271 JEPHTHA'S DAUGHTER
2271 JEPHTHA'S DAUGHTER
AGNENI, E.
2272 THE SHADES OF THE GREAT FLORENTINES
2273 DOMENICHINO ASSISTED BY COUNTRY-WOMEN NEAR ROME
AMICONI, B.
2004 Flyn Cynymn

	APPIANI, ANDREA.	
2275	OLYMPUS	Roy. Acad. Brera.
2276	VENUS ATTIRING HERSELF (Fresco)	. Heirs of the Artist.
	APPIANI, ANDREA, Jun.	
2277	STERNE'S MARY	Artist.
	AFFOLIO BEACCIBEO DI	
2278	AZEGLIO, MASSIMO D'. VICTOR AMEDEUS II. IN SICILY	II 31 42 - 17: 6 Tu-1 .
ANTO	VICTOR AMEDICS II. IN SIGILI	. II.M. the King of Italy.
	BACCANI, ATTILIO.	
2279	GALILEO VISITED BY MILTON	
	BARBÒ, LUIGI.	
2280	PORTRAIT OF A LADY	· · · · Artist.
		11/0000
0004	BARUCCO, FELICE.	
2281	H.M. KING VICTOR EMMANUEL II	· · · · · Artist.
	BENVENUTI, PIETRO.	
2282	"SUFFER LITTLE CHILDREN TO COME UNTO ME" .	National Gallery, Florence.
	BERTI, GIORGIO,	
2283	PEASANT WOMAN OF SONNINA	Artist.
2284	Odalisca	
	BERTINI, GIUSEPPE, & BROTH	
2285	THE VIRGIN AND CHILD (Coloured Glass Window)	
		* * * * * * * * * * * * * * * * * * * *
വൈഭ	BISI, GIUSEPPE A.  COMPOSITION LANDSCAPE	total
2200		Artist.
	BISI, LUIGI.	
2287	INTERIOR OF THE CHURCH OF S. EUSTORGIO AT MILA	AN H.M. the King of Italy.
	CALAMAJ, BALDASSARE.	
2288	THE PLAGUE AT FLORENCE	National Gallery, Florence.
	CANALETTO, A. C.	
2289	VIEW OF VENICE	
New	CANELLA, GIUSEPPE.	
2290		Elena-Mari Canella.
	LANDSCAPE NEAR MILAN	Elena-Mari Canella.
NNUL	CATTANEO, AMANZIO.	
0000	FRA BENEDETTO OF FOJANO AND CLEMENT VII	. Roy. Acad. Brera.
2292	TRA DENEDETTO OF FOURNO AND OLEMENT VII.	. Hog. Mean. Brera.
	CECCHINI.	
2293	A LANDSCAPE	•
	CHIERICI, ALFONSO.	
2294	S. Torello	Marquis Malaspina.
	CIANFANELLI, NICOLA.	
2295	LA MONACA DI MONZA	Luigi Paganini.
	D'ANTONI, ANDREA.	
2296	THE JUDGMENT OF MINOS	Artist.
	254	

	DEVERS, GIUSEPPE.
2297	A Female Head, after Ary Scheffer (Enamel) City of Turin.
	FASANOTTI, GAETANO.
2298	A LANDSCAPE ON THE PLAINS OF THE TICINO Roy. Acad. Brera.
	TEND AND GROWASSIAN DAMERTONA
2299	FERRARI, GIOVANNI BATTISTA.  THE BANKS OF THE MELLA
2200	THE DAMES OF THE MERITA,
	FERRARI, PIETRO.
2300 2301	PORTRAIT OF A GENTLEMAN
2001	PORTRAIT OF A LADY Royal Gallery, Parma.
	GAMBA, ENRICO.
2302	TIGIAN'S FUNERAL
	GASTALDI, ANDREA.
2303	PIETRO MICCA
	GIANI, GIUSEPPE.
2304	COUNT CAVOUR
000*	GONIN, FRANCESCO.
2305	CHARLES EMMANUEL II. DYING
	GONIN, GUIDO.
2306	ASPIRATION TO HEAVEN,
	GOZZI, MARCO.
2307	LANDSCAPE—MORNING , , . Roy. Acad. Brera.
	HAYEZ, FRANCESCO.
2308	THE TAKING OF JERUSALEM
2309	PORTRAIT OF MADAME JUVA
2310	PORTRAIT OF THE ARTIST
	INDUNO, DOMENICO.
2311	THE BULLETIN OF THE PEACE OF VILLAFRANCA Artist.
	INDUNO, GIROLAMO.
2312	
2313	MILITARY AMBULANCE IN CASA BORROMEO, MILAN, IN 1859 Artist.
	LANFREDINI, ALESSANDRO.
2314	Passignano when a Child
	TODE BEAUTIO
2315	LODI, MASSIMO.
2010	ITALY CONSOLING ROME AND VENICE Artist.
2010	ITALY CONSOLING ROME AND VENICE
2316	ITALY CONSOLING ROME AND VENICE
	ITALY CONSOLING ROME AND VENICE
2316	ITALY CONSOLING ROME AND VENICE
2316	TALY CONSOLING ROME AND VENICE

	MARCHESI, LUIGI.
2319	INTERIOR OF THE SACRISTY OF S. GIOVANNI, AT PARMA-H.M. the King of Italy.
2320	INTERIOR OF THE CATHEDRAL OF PARMA H.M. the King of Italy.
2321	CHURCH OF S. ROCCO, AT PARMA Professor Ferrarini, Parma.
2322	AN ANCIENT CHEMIST'S SHOP Ministry of Public Instruction.
2323	FARM YARD
	MARKÒ, CARLO.
2324	A WOOD NEAR THE CAMPAGNA DI ROMA Artist.
NUNT	A WOOD MEAN THE CAMPAGNA DI ROMA ATUSE,
	MARINELLI, VINCENZO.
2325	AN EASTERN SCENE
	MARTINI, BIAGIO.
2326	DIOGENES IN HIS TUB
000m	MATSCHEF, CARLO,
2327	INTERIOR OF THE CHURCH OF ST. MARIA DE' MIRACOLI, AT VENICE . Artist.
	MORELLI, DOMENICO.
2328	THE ICONOCLASTS
2329	MUSSINI, CESARE.  MARINO FALIERO, DOGE OF VENICE
2029	MARINO FALIERO, DOGE OF VENICE
	PALAGI, PALAGIO.
2330	MERIT REWARDED, AND IGNORANCE UNMASKED Count Castellani.
	PEROTTI, EDOARDO.
2331	COUNTRY LIFE
2332	PESSINA, GIOVANNI.  PRINCIPAL ENTRANCE OF THE CHURCH OF S. AMBROGIO, AT MILAN . Artist.
2002	PRINCIPAL ENTRANCE OF THE CHURCH OF S. AMBROGIO, AT MILAN . Artist.
	PRINETTI, CONSTANTINO.
2333	Landscape
	PRIOLO-PAOLO.
2334	THE FLIGHT OF QUEEN BIANCA
2335	BEATRICE CENCI IN PRISON
	DIROTHINATA
0996	PUCCINELLI, ANTONIO.
2336	A PLATONIC CONVERSATION F. Sloane, Esq.
	RAIMONDI, LUDOVICO.
2337	SERVICE AT THE CONVENT OF THE CERTOSA, AT FLORENCE Artist.
	RAPISSARDI, MICHELE.
2338	GÖTHE'S MARGARET
	RICHARDS-GAGGIOTTI, EMMA.
2339	MADONNA
	THE CRUSADE
2010	
0011	RIGHINI, CAMILLO.
2341	INTERIOR OF A SACRISTY H.R.H. the Prince of Piedmont,
	RIMINI, ABRAMO.
2342	
	256

K

ROY, PIETRO.
2343 A HUNGARIAN MAGNATE Artist.
SALA, ELISEO.
2344 GENERAL CIMA
SCARAMUZZA, FRANCESCO.
2345 Aminta Royal Academy, Parma.
SCATTOLA, DOMENICO.
2346 BERNARD DE PALISSY Milan Artists' Society.
SCHIAVONE, NATALE.  2347 INNOCENCE ASLEEP
2347 INNOCENCE ASLEEP
SMARGIASSI, GABRIELE.
2348 BUONCONTE DI MONTEFELTRO
TONCINI, LORENZO.
2349 THE MURDER OF PIER LUIGI FARNESE Count Prospero Trissino.
·
VANUCCI, FELICE.
2350 Fruit (8 Paintings)
USSI, STEFANO.
2351 THE EXPULSION OF THE DUKE OF ATHENS National Gallery, Florence.
UVA CESARE.
2352 View of Capri—Distemper
ACON TIEM OF CATRI-DISTERNANCE,
ZUCCHERELLI, F.
2353 A LANDSCAPE
ZUCÇOLI, LUIGI.
2354 A Scene during the Five Days at Milan, in 1848 Artist.
No. of the Control of
3 11 1
B.—PAINTINGS IN WATER COLOURS, AND DRAWINGS.
AT OTTOTO TITTE DA MOREACO
ALOYSIO-JUVARA, TOMASO.  2355 THE PRESENTATION IN THE TEMPLE (after GEROLAMO
2355 THE PRESENTATION IN THE TEMPLE (after GEROLAMO ALDIBRANDI)
Hillinardi)
CALAMATTA, LUIGI.
2356 MADONNA DI FULIGNO (after RAPHAEL)
2357 EZEKIEL'S VISION (after RAPHAEL)
2358 THE FORNARINA (after RAPHAEL)
2359 MADONNA DELL'OSTIA (after INGRES)
GAZZOTTO, VINCENZO.
2360-2 PEN AND INK DRAWINGS FROM THE "INFERNO,"
"PURGATORIO," AND "PARADISO" OF DANTE Sansone l'Ormona.

GIGOLA, GIOVANNI BATTISTA.

GIGOLA, GIOVANNI BATTISTA.
2363 "The Corsair" (Byron), Illustrated with original
Miniatures Brescia Athenaum,
2364 Leda (Enamel)
2365 EUGENE BEAUHARNAIS (Miniature on Ivory) Brescia Athenœum.
2366 THE TEMPTATION OF St. Anthony (Miniature on Ivory) . Brescia Athenœum.
and the state of St. Hillion (Manuscute on 1701) . Bresette Mangineum.
JESI, SAMUELE.
2367 HAGAR (after GUERCINO) Gio. Bat. Venturi.
ROY, PIETRO,
0920 77 0
2368 THE CORPSE OF MANFRED, KING OF SICILY—CARTOON Artist.
TOSCHI, PAOLO.
2369 GLORY,—from the fresco of Correggio at Parma . Royal Academy, Parma,
TRICCA, ANGELO.
2370 THE LAST SUPPER (after RAPHAEL'S painting in the
Monastery of St. Onofrio)
VERGA, NAPOLEONE.
MINIATURES ON PARCHMENT:—
2371 DIPLOMA OF THE CITY OF PERUGIA CONFERRING
NOBILITY ON MARQUIS PEPOLI Artist.
2372 SIMILAR DIPLOMA FROM THE CITY OF TERNI Artist.
2373 TWELVE MINIATURES:—PHILOSOPHERS AND LITERARY
MEN—ALLEGORICAL FIGURES Artist.
BOSSOLI, CARLO.
2374 FOUR DISTEMPER PICTURES, REPRESENTING THE PALACE
· · · · · · · · · · · · · · · · · · ·
2374 FOUR DISTEMPER PICTURES, REPRESENTING THE PALACE OF THE ITALIAN EXHIBITION AT FLORENCE.
2374 FOUR DISTEMPER PICTURES, REPRESENTING THE PALACE OF THE ITALIAN EXHIBITION AT FLORENCE.  MUZZI, ANTONIO.
2374 FOUR DISTEMPER PICTURES, REPRESENTING THE PALACE OF THE ITALIAN EXHIBITION AT FLORENCE.
2374 FOUR DISTEMPER PICTURES, REPRESENTING THE PALACE OF THE ITALIAN EXHIBITION AT FLORENCE.  MUZZI, ANTONIO.
2374 FOUR DISTEMPER PICTURES, REPRESENTING THE PALACE OF THE ITALIAN EXHIBITION AT FLORENCE.  MUZZI, ANTONIO.
2374 FOUR DISTEMPER PICTURES, REPRESENTING THE PALACE OF THE ITALIAN EXHIBITION AT FLORENCE.  MUZZI, ANTONIO.
2374 FOUR DISTEMPER PICTURES, REPRESENTING THE PALACE OF THE ITALIAN EXHIBITION AT FLORENCE.  MUZZI, ANTONIO.
2374 FOUR DISTEMPER PICTURES, REPRESENTING THE PALACE OF THE ITALIAN EXHIBITION AT FLORENCE.  MUZZI, ANTONIO. 2375 THE REVOLUTION AT BOLOGNA, IN 1848  CLASS XXXIX.
2374 FOUR DISTEMPER PICTURES, REPRESENTING THE PALACE OF THE ITALIAN EXHIBITION AT FLORENCE.  MUZZI, ANTONIO.  2375 THE REVOLUTION AT BOLOGNA, IN 1848
2374 FOUR DISTEMPER PICTURES, REPRESENTING THE PALACE OF THE ITALIAN EXHIBITION AT FLORENCE.  MUZZI, ANTONIO. 2375 THE REVOLUTION AT BOLOGNA, IN 1848  CLASS XXXIX.
2374 FOUR DISTEMPER PICTURES, REPRESENTING THE PALACE OF THE ITALIAN EXHIBITION AT FLORENCE.  MUZZI, ANTONIO. 2375 THE REVOLUTION AT BOLOGNA, IN 1848  CLASS XXXIX.
2374 FOUR DISTEMPER PICTURES, REPRESENTING THE PALACE OF THE ITALIAN EXHIBITION AT FLORENCE.  MUZZI, ANTONIO.  2375 THE REVOLUTION AT BOLOGNA, IN 1848  CLASS XXXIX.  SCULPTURE, MODELS, DIE-SINKING, AND INTAGLICS.
2374 FOUR DISTEMPER PICTURES, REPRESENTING THE PALACE OF THE ITALIAN EXHIBITION AT FLORENCE.  MUZZI, ANTONIO.  2375 THE REVOLUTION AT BOLOGNA, IN 1848  CLASS XXXIX.  SCULPTURE, MODELS, DIE-SINKING, AND INTAGLICS.  ———————————————————————————————————
2374 FOUR DISTEMPER PICTURES, REPRESENTING THE PALACE OF THE ITALIAN EXHIBITION AT FLORENCE.  MUZZI, ANTONIO.  2375 THE REVOLUTION AT BOLOGNA, IN 1848  CLASS XXXIX.  SCULPTURE, MODELS, DIE-SINKING, AND INTAGLICS.  CANOVA, ANTONIO.  2378 MARBLE STATUE—VENUS
2374 FOUR DISTEMPER PICTURES, REPRESENTING THE PALACE OF THE ITALIAN EXHIBITION AT FLORENCE.  MUZZI, ANTONIO.  2375 THE REVOLUTION AT BOLOGNA, IN 1848  CLASS XXXIX.  SCULPTURE, MODELS, DIE-SINKING, AND INTAGLICS.  CANOVA, ANTONIO.  2378 MARBLE STATUE—VENUS  2379 MARBLE BUST—NAPOLEON
2374 FOUR DISTEMPER PICTURES, REPRESENTING THE PALACE OF THE ITALIAN EXHIBITION AT FLORENCE.  MUZZI, ANTONIO.  2375 THE REVOLUTION AT BOLOGNA, IN 1848  CLASS XXXIX.  SCULPTURE, MODELS, DIE-SINKING, AND INTAGLICS.  CANOVA, ANTONIO.  2378 MARBLE STATUE—VENUS
2374 FOUR DISTEMPER PICTURES, REPRESENTING THE PALACE OF THE ITALIAN EXHIBITION AT FLORENCE.  MUZZI, ANTONIO.  2375 THE REVOLUTION AT BOLOGNA, IN 1848  CLASS XXXIX.  SCULPTURE, MODELS, DIE-SINKING, AND INTAGLICS.  CANOVA, ANTONIO.  2378 MARBLE STATUE—VENUS
2374 FOUR DISTEMPER PICTURES, REPRESENTING THE PALACE OF THE ITALIAN EXHIBITION AT FLORENCE.  MUZZI, ANTONIO.  2375 THE REVOLUTION AT BOLOGNA, IN 1848  CLASS XXXIX.  SCULPTURE, MODELS, DIE-SINKING, AND INTAGLICS.  CANOVA, ANTONIO.  2378 MARBLE STATUE—VENUS
2374 FOUR DISTEMPER PICTURES, REPRESENTING THE PALACE OF THE ITALIAN EXHIBITION AT FLORENCE.  MUZZI, ANTONIO.  2375 THE REVOLUTION AT BOLOGNA, IN 1848  CLASS XXXIX.  SCULPTURE, MODELS, DIE-SINKING, AND INTAGLICS.  CANOVA, ANTONIO.  2378 MARBLE STATUE—VENUS
2374 FOUR DISTEMPER PICTURES, REPRESENTING THE PALACE OF THE ITALIAN EXHIBITION AT FLORENCE.  MUZZI, ANTONIO.  2375 THE REVOLUTION AT BOLOGNA, IN 1848  CLASS XXXIX.  SCULPTURE, MODELS, DIE-SINKING, AND INTAGLICS.  CANOVA, ANTONIO.  2378 MARBLE STATUE—VENUS
2374 FOUR DISTEMPER PICTURES, REPRESENTING THE PALACE OF THE ITALIAN EXHIBITION AT FLORENCE.  MUZZI, ANTONIO.  2375 THE REVOLUTION AT BOLOGNA, IN 1848  CLASS XXXIX.  SCULPTURE, MODELS, DIE-SINKING, AND INTAGLICS.  CANOVA, ANTONIO.  2378 MARBLE STATUE—VENUS
2374 FOUR DISTEMPER PICTURES, REPRESENTING THE PALACE OF THE ITALIAN EXHIBITION AT FLORENCE.  MUZZI, ANTONIO.  2375 THE REVOLUTION AT BOLOGNA, IN 1848  CLASS XXXIX.  SCULPTURE, MODELS, DIE-SINKING, AND INTAGLICS.  CANOVA, ANTONIO.  2378 MARBLE STATUE—VENUS
2374 FOUR DISTEMPER PICTURES, REPRESENTING THE PALACE OF THE ITALIAN EXHIBITION AT FLORENCE.  MUZZI, ANTONIO.  2375 THE REVOLUTION AT BOLOGNA, IN 1848  CLASS XXXIX.  SCULPTURE, MODELS, DIE-SINKING, AND INTAGLICS.  CANOVA, ANTONIO.  2378 MARBLE STATUE—VENUS

	ANTONINI, GIUSEPPE.
2384	
2385	CRUCIFIX, WITH THE VIRGIN MARY AND ST. JOHN Artist.
	ARGENTI, GIOSUÈ.
2386	MARBLE STATUE—THE CHRISTIAN MARTYR Artist.
	BARBÈRA, ROSOLINO.
2387	MARBLE STATUE—DIOGENES
2001	BARTOLINI, LORENZO.
2388	MARBLE BUST—LORD BYRON
	MARBLE BUST—LORD BYRON
. ; ;	
	BASSI, BENEDETTO.
2389	Five Cameos (stone)
	BERNASCONI, PIETRO.
2390	Marble Bust—Prayer
	BEZZI, A.
2391-	-95 TEN SMALL TERRA-COTTA STATUES
	BIANCHI, ACHILLE,
2396	MARBLE STATUETTE—ALPINOLO (FROM CANTÙ'S NOVEL, "MARGHERITA
	Pusterla")
	BOGAZZI, SCIPIONE,
2307	MARBLE BUST—H.M. QUEEN VICTORIA Sarteschi Brothers.
~001	
9900	BOTTINELLI, ANTONIO.
ಜಾಕಾ	Marble Statue—Camilla
	BUZZI-LEONE, LUIGI.
2399	PLASTER BAS-RELIEF—THE FLIGHT INTO EGYPT Artist.
	CALI, ANTONIO.
2400	PLASTER STATUE—THE PUGILIST Artist.
	CALI, GENNARO.
2401	MARBLE GROUP—PIETY
	CAMBI, ULISSE, & FALCINI, MARIANO.
2402	PLASTER MODEL—MONUMENT TO WELLINGTON Artists.
	COCCHI, POMPEO.
2403	MARBLE STATUETTE—THE BETROTHED OF ONE OF THE THOUSAND . Artist.
200	
0404	CORBELLINI, QUINTILIO.
2404	MARBLE STATUE—BASHFULNESS
	CORTI, CASTANTIO.
2405	PLASTER STATUE—LUCIFER
	COSTA, PIETRO.
2406	Marble Statue—The Indian
	CRICA, PASQUALE.
2407	MARBLE GROUP—A COCK FIGHTING WITH SNAKES Artist.
	CROFF, GIUSEPPE.
2408	MARBLE STATUE—PROMETHEUS
.0200	259 K 2

	DAL NEGRO, PIETRO.					
2409	MARBLE STATUETTE—EVE BEFORE THE FALL .	•	•			Artist.
2410	Colossal Marble Bust—Italy	•	•	•	•	Artist.
	DELISI, BENEDETTO.					
2411	PLASTER STATUE—THE BRAZEN SERPENT		The	Italie	an Gov	ernment.
	FABBRICOTTI, ACHILLE.					
2412						Artist.
	· · ·				·	
0410	FINELLI, CARLO.				<i>α</i> 1	/T7 77*
2413 2414	Marble Group—The Three Hours	•				Tonelli. Tonelli.
	MARBLE BUST—PARIS		•			Tonelli.
2110		•	•	•	Cario	1 onem.
	FINIZIO, GIOVANNI.					
2416	1-5. CAMEOS-SHELL AND LAVA	•	•	•	•	Artist.
	FRANZONI, ANDREA.					
2417	MARBLE BUST-H.M. KING VICTOR EMMANUEL II.			Sar	teschi 1	Brothers.
	FULLER, CHARLES.					
2418	EQUESTRIAN STATUE IN PLASTER—LADY GODIVA					Artist.
	BRONZE STATUE—SHIPWRECKED MAN					Artist.
:	(Cast by Clemente Papi.)					
	THE DIEMPO					
2420	FUMEO, PIETRO.  MARBLE BUST—NAPOLEON WHEN FIRST CONSUL					Artist.
2420	MARBLE BUST—NAPOLEON WHEN FIRST CONSUL	•	•	• `	•	Artist.
	FUNAJOLI, L. ALBINO.					
2420A	ELEVEN ALABASTER BASSI RILIEVI (PORTRAITS)	•	•	•	•	
	GALLETTI, STEFANO.					
2421	Marble Statue-Our Saviour					Artist.
	GIANI, VINCENZO.					
2422	MARBLE BUST—COUNT CAVOUR					Artist.
	GUIDONI, CESARE.					
0402	MARBLE BUST—GARIBALDI			Sart	eschi F	Brothers.
2420		·	·	,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,	200700	., 00,00,00
	JORINI, LUIGI.					
2424	MARBLE BUST—OUR SAVIOUR	•	•	•	•	Artist.
	LANDICINI, GIUSEPPE.					
2425	1—9. SHELL CAMEOS	•	•	•	•	Artist.
	MAGNI, PIETRO.					
2426	MARBLE STATUE—SOCRATES IN THE THEATRE OF A	THE	NS			Artist.
2427	MARBLE STATUE—ANGELICA					Artist.
2428	MARBLE STATUE—A GIRL READING	Minis	try o	f Pui	blic Ins	truction.
	MANFREDINI, GAETANO.					
2429	MARBLE GROUP—CHILDREN PLAYING			Giu	seppe &	Somaini.
	MOLLICA, GIOVANNI.					
2430	TERRA-COTTA GROUP—THE FARNESE BULL					Artist.
2431	1—8. STATUETTES IN TERRA-COTTA					Artist.
	260					

	PANDIANI, ADELAIDE.
2432	MARBLE BUST-MARY MAGDALEN
	PANDIANI, GIOVANNI.
2433	MARBLE STATUE—GARIBALDI
	PARMA NATIONAL LIBRARY.
2434	Type—:—Roman Text (No. 6, Tondo Catania.)*
	" ROMAN CAPITALS (Nos. 53, 83, 94).
	" PALESTINE ITALICS (No. 5, Corsivo Fuligno).
	GREEK TEXT (No. 21).
*	,, GREEK CAPITALS (Nos. 17, 28.) Words within brackets refer to the nomenclature given in the Manuale Bodoniano,
	THOMPSON'S SEASONS. 1 vol. folio, parchment. Parma, printed by Bodoni, 1794.  ΤΡΥΦΙΟΔΩΡΟΥ ΙΛΙΟΥ ΑΛΩΣΙΞ. Parmæ, in Ædibus Palatinis, 1796; Typis Bodo-
	nianis. Small folio, printed on silk.
	' •
0405	PELLOLI, ANTONIO.
2435	Marble Group—A Cook-fight
0.100	PIEROTTI, GIUSEPPE.
2435	MARBLE STATUE—AN INDIAN HUNTER
	RANCATI, EDOARDO.
2437	MARBLE STATUE—CLEOPATRA DYING
	REVELLI, SALVATORE.
2433	PLASTER BAS-RELIEF—THE DESCENT FROM THE CROSS . Ligurian Academy.
	RICCA, PASQUALE
2439	Marble Statue—St. Jerome
	RICCI, STEFANO.
2440	Marble Statue—Purity Ministry of Public Instruction.
	ROGAI, LODOVICO.
2441	STEEL DIE-MICHAEL ANGELO
2442	STEEL DIE—MACCHIAVELLI
2443	STEEL DIE—JUSTICE
	ROMANELLI, PASQUALE.
2444	PLASTER STATUE—GARIBALDI
2445	MARBLE STATUE—FRANKLIN WHEN A CHILD Artist.
	SALVINI, SALVINO.
2446	MARBLE STATUE—THE DAUGHTER OF ZION
	SANGIORGIO, ABBONDIO.
2447	MARBLE STATUE—EVE
	SELERONI, GIOVANNI.
2448	Marble Statue—Resignation
	SPAVENTI, FILIPPO.
2449	MARBLE STATUE—INNOCENCE
2450	MARBLE STATUE—THE DESOLATE ONE
	STRAZZA, GIOVANNI.
2451	MARBLE STATUE—THE BRIDE H.M. the King of Italy.
	261 K 3

Italy.	FOI

262

FO	REI	GN	DIV	/ISI	ON.

[Engraving.

	TANTARDINI, ANTONIO.	
2452	Colossal Plaster Statue—Moses	Artist.
2453	MARBLE STATUE—PINING FOR HOME	Artist.
2454	MARBLE STATUE—THE BATHER	. Adelaide Ristori.
	TARI, GIUSEPPE.	
2455	LAVA, BAS-RELIEF ON-ST. PETER AND ST. PAUL	Artist.
2456	VELA, VINCENZO.  MARBLE STATUE—MORNING PRAYER	Count Civilia Latter
,100		. Count Granto Linto,
	ZACCAGNA, ASDRUBALE.	0 . 11 D .1
2457	MARBLE STATUETTE—A DANCING GIRL	. Sarteschi Brothers
	FANTACCHIOTTI, EDUARDO.	
2458	Marble Statue—Musidora	
"	MARBLE GROUP—AN INFANT SLEEPING WITH A DOG	
"	MARBLE STATUE—A GIRL WITH A SNAKE	
	PAMPALONI, L.	
2459	THE PENITENT MAGDALEN	. T. Du Loulay, Esq
	MAROCCHETTI.	
2460	Bronze Group—Love, with a Dog	
,,	Bronze Statue—Sir Jamsetjee Jejeebhoy	
	PAMPALONI, GIOVANNI.	
2461	MARBLE STATUE—S. MARY MAGDALEN	
	TENERANI, PIETRO.	
2462	35 Comment Description	
~10~		
0400	VILLA, IGNAZIO.	
	MARBLE GROUP—HAGAR AND ISHMAEL MARBLE STATUE—HERO EXPECTING LEANDER	
	A MARBLE BUST—FAITH	
&TUT!	A MARCHE DOST—PATTE	
	· ·	
	CLASS XL.	
	ETCHINGS AND ENGRAVI	NGS.
	ALOYSIO, JUVARA.	
2465	PORTRAIT OF PIUS IX	Artis
2466		Artis
2467		Artis
2468		Artis
2469		Artis
	ANDERLONI, PIETRO.	
2470		. Royal Acad. Brere
2471	Moses Poussin .	. Royal Acad. Brer
	BARTOLOZZI, FRANCESCO.	
2472		. Colnaghi, Scott, & C
	BIGOLA, LODOVICO.	
2473		Artis
WIII	TOWNALL OF THE COMPLETE OF CHARLESTEE	

	CALAMATTA, LUIGI.	
2474		Artist.
2475	Francesca da Rimini Ary Scheffer	Artist.
2476	PORTRAIT OF RUBENS RUBENS	Artist.
2477	MADONNA DELLA SEGGIOLA RAPHAEL .	Artist.
2478	THE VOW OF LOUIS XIII INGRES	Artist.
2479	PORTRAIT OF GEORGES SAND CALAMATTA .	Artist.
2480	PORTRAIT OF L'ABBÉ LAMENNAIS CALAMATTA .	Artist.
	CHIOSSONI, DOMENICO.	
2481	L'Italia Artistica—A Book of Engravings	Artist.
	CHIOSSONI, EDOARDO.	
2482	Bread and Tears D. Induno	Artist.
	DALCO, ANTONIO.	
2483	CHRIST ON THE CROSS GUIDO RENI .	Artist.
2484	Madonna della Seggiola Francia	· · · Artist.
	FOSELLA, GIOVANNI.	
2485	MADONNA DEL BALDACCHINO	Artist.
	ADITIOTAL ATTOCKET	
2486	GARAVAGLIA, GIOVITA.	D 7 A 7 D
2487	THE MEETING OF RACHEL AND JACOB. APPIANI.  MADONNA DELLA SEGGIOLA RAPHAEL .	Royal Acad. Brera.
A201	MADONNA DELLIA SEGGIOLA	. G. Vaughan, Esq.
	JESI, SAMUELE.	
2488	HAGAR GUERCINO .	Sig. G. B. Venturi.
	LAURO, AGOSTINO.	
2489	A STUDY OF TREES	Artist.
0.100	LONGHI, GIUSEPPE.	
2490	Lo Sposalizio Raphael .	Royal Acad. Brera.
2491	THE DECOLLATION OF ST. JOHN BAPTIST G. DOW	. G. Vaughan, Esq.
2492	THE ENTOMBMENT D. CRESPI	Royal Acad. Brera.
2493	PORTRAIT	Royal Acad. Brera.
2494	Portrait	Royal Acad. Brera.
	MORGHEN, RAPHAEL.	
2495	THE LAST SUPPER L. DA VINCI .	Royal Acad. Brera.
2496	MADONNA DEL SACCO A. DEL SARTO.	Royal Acad. Brera.
2497	Marquis Moncada Vandyke .	Royal Acad. Brera.
2498	MADONNA DELLA SEGGIOLA RAPHAEL .	Royal Acad. Brera.
2499	PORTRAIT OF TASSO	Royal Acad. Brera.
2500	PORTRAIT OF GEORGE JONAS	Royal Acad. Brera.
2501	PORTRAIT OF LADY HAMILTON, AS THALIA	Royal Acad. Brera.
	PORPORATI.	
2502		D Day 2 7
2002	VENUS AND CUPID P. BATTONI .	. R. Buckner, Esq.
	RAIMONDI, CARLO.	
2503	CONFIDENCE IN GOD (from the Statue by BARTOLINI) .	Artist.
2504	PORTRAIT OF BENJAMIN FRANKLIN	Artist.
2505	The Musician	· · · Artist.
	263	K 4

	RICCIANI, ANTONIO.	
2506	THE DEATH OF PRIAM BENVENUTI . N	aples Ins. of Fine Arts.
2507	JUDITH	aples Ins. of Fine Arts.
	RIMINI, ABRAMO.	
2508	DAVID	Artist.
	DATA DELL'ARTE DE L'ALCON DE L'AL	
2509	ROSASPINA, FRANCESCO.  A DANCE OF CUPIDS ALBANO	Royal Acad. Brera.
2000	IL DANGE OF COPIDS ALBANO	Royat Acau. Brera.
	SABATELLI, LUIGI.	-
2510 2511	THE PLAGUE AT FLORENCE (ETCHINGS)	Royal Acad. Brera.
2011	THE REVELATIONS (1—6 ETCHINGS)	Sons of the Artist.
	SCHIAVONE.	
2512	THE ASSUMPTION OF THE VIRGIN . TITIAN	. G. Vaughan, Esq.
	SILVANI, FERDINANDO.	
2513	CHRIST IN THE GARDEN DELAROCHE .	Artist.
2514	CHRIST COMFORTED BY ANGELS	Artist
	SIVALLI, LUIGI.	
2515	ST. JEROME CORREGGIO .	Artist.
0740	TOSCHI, PAOLO.	
2516 2517	Lo Spasino di Sicilia Raphael .	. G. Vaughan, Esq.
2518	THE DESCENT FROM THE CROSS . D. DI VOLTERRA ST. JOHN WITH ST. AUGUSTIN CORREGGIO .	. G. Vaughan, Esq. Colnaghi, Scott, & Co.
2519	Two Angels Correggio .	Colnaghi, Scott, & Co.
2520	MADONNA DELLA SCALA CORREGGIO .	Colnaghi, Scott, & Co.
2521	DIANA CORREGGIO .	Colnaghi, Scott, & Co.
2522	THE DEPOSITION A. CANOVA .	Colnaghi, Scott, & Co.
2523	SS. LUCIA AND APOLLONIA PARMEGIANO .	Colnaghi, Scott, & Co.
2524	H.M. CHARLES ALBERT H. VERNET .	Colnaghi, Scott, & Co.
	VOLPATO, GIOVANNI.	
2525	Nox GUERCINO	. G. Vaughan, Esq.
2526	LUCIFER GUERCINO .	. G. Vaughan, Esq.
2527	THE ENTOMBMENT RAPHAEL .	Colnaghi, Scott, & Co,
	MATERIAL PROPERTY AND ADDRESS OF THE PROPERTY ADDRESS OF THE PROPERTY AND ADDRESS OF THE PROPERTY ADDRESS OF THE PROPERTY AND ADDRESS OF THE PROPERTY	
	LITHOGRAPHS.	

		FAN	OLI,	MICH	ΙΕΙ	E, Milan.			
2528	THE THREE MARIES					LANDELLE			Artist.
2529	WILL OF THE WISP					GENDRON			Artist.
2530	ORPHEUS					JALABERT			Artist.
2531	ORIGIN OF THE REGA	TTAS	ат 7	VENICE					Artist.

## ROMAN SCHOOL.

# CLASS XXXVII. ARCHITECTURE.

#### ROSSI, P.

2551 GROUND PLAN AND SECTION OF A MILL FOR GRAIN.

2552 GROUND PLAN AND SECTION OF A MILL FOR CRUSHING OLIVES, &c.

## CLASS XXXVIII.

## PAINTINGS IN OIL AND WATER COLOURS, AND DRAWINGS.

#### A.-PAINTINGS.

#### BERTUCCINI. A.

2557 THE CAMPAGNA, ROME, from the "SACCO PASTORE."

2558 THE CLAUDIAN AQUEDUCT, from the VIA APPIA NUOVA.

#### BOMPIANI, R.

2559 "AUSTRALIA."

2560 THE HOLY FAMILY.

2561 MADONNA AND CHILD.

2561A THREE SMALL PICTURES-ROMAN COSTUMES.

## CAPALTI, Cav. A.

2562 THE "SULAMITIDE."

2563 A PORTRAIT.

2564 A PORTRAIT.

2565 HECTOR.

2566 PORTRAIT OF A GENTLEMAN.

#### CAPOBIANCHI, V.

2567 MADONNA AND CHILD (inlaid frame).

#### CLERICI, A.

2568 THE CHIMNEY-PLACE OF THE CAPUCHINS.

2569 A STORM, WITH A GROUP OF CIOCIARI.

2570 A STORM, WITH A CIOCIARA WOMAN PRAYING BEFORE A SHRINE.

#### DE ROSSI, C.

2571-80 THE DAILY OCCUPATIONS OF A LADY, -IN THE POMPEIAN STYLE

1. RISING.

6. Music.

2. THE BATH.

7. THE CHASE.

0 M-- M---

3. The Tojlet. 8. Dancing.

4. Breakfast.

9. EVENING.

5. STUDY OF DRAWING.

10. SLEEP.

CUPID AVENGING THE DEATH OF ADONIS.

VENUS AND THE GRACES AT THE TOILET OF LOVE.

REPOSE AFTER A BALL (Costume of Cerbara).

A CIÓCIARA LYING ON THE SEA-SHORE AWAITING A BOAT.

DIES, C.

I Lucia Descending to Beatrice—(Dante "Inferno.")

CUMBO-BORGIA, Cav. E.

2582 VIEW NEAR TIVOLI.

KNEBEL, F.

2583 OLEVANO.

KNEBEL, T.

2584 THE CLIFFS OF PUSSINO, NEAR TOR DI QUINTO.

MAES, G. B.

2585 Two Pifferari.

2586 A Young Albanian Girl.

2587 A CIOCIARA PRAYING.

MARCHI. V.

2588 ONE OF THE CHAMBERS IN THE VATICAN.

MARIANI, C.

2589 THE CHARITY OF A PIOUS LADY.

MORANI, Cav. V.

2590 Dante and Beatrice meeting the Queen Costanza ("Paradiso" Canto III.)

2591 A Scene-Costumes in the Environs of Rome.

MÜLLER. G.

2592 PORTRAIT OF THE ARTIST AND HIS BROTHER.

2593 HEAD OF A CIOCIARA.

2594 A BACCHANTE.

PARIS, CARLO DE.

2595 Moses crossing the Red Sea.

PORCELLI, A.

2596 THE PINE FOREST OF RAVENNA.

2597 REMINISCENCES OF THE FLEMISH SCHOOL.

RICCI, L.

2598 THE CARNIVAL AT ROME.

RIVERUZZI, G.

2599 THE FALLS OF TERNI.

			,
R	OW	AKI	Ď. A.

2600	Boys	BLOWING	SOAP	BUBBLES.

## SCHENETZ, Comm. V.

2601 A Woman presenting a Sick Child to a Monk.

#### SEVERATI, F.

2602 PORTRAIT OF POPE PIUS IX. (on Porcelain).

2603 PORTRAIT OF CARDINAL ANTONELLI.

#### THELEN, F.

2604 PORTRAIT OF CARDINAL ANTONELLI.

#### WIDER, G.

2605 TAKING THE VEIL.

2606 THE GRAND PENITENTIARY, CARDINAL FERRETTI, ABSOLVING PENITENTS IN ST.
PETER'S, ON GOOD FRIDAY.

#### IRONSIDE, MISS A.

2607 Ars Longa, vita brevis					Artist.
2607A S. AGNES					Artist.
2608 S. CATHERINE					Artist.

#### PLATNER, F.

2609 ALTAR-PIECE, PAINTED FOR THE ROMAN CATHOLIC CHURCH, PLYMOUTH.

#### B.-PAINTINGS IN WATER COLOURS AND DRAWINGS.

#### BARLOCCI-RICCARDI, V. B.

2610 A HOLY FAMILY, after LORENZO DI CREDI.

#### 2611 THE VIOLIN PLAYER, after RAPHAEL.

BORANI, G. B. 2612 THE TRANSFIGURATION, after RAPHAEL.

2613 St. Francis of Paul. A copy from the painting of Cammuccini, at Naples.

#### DEVICO, Prof. A.

2614-5 ORNAMENTS FROM THE THIRD LOGGIA OF RAPHAEL.

2616 THE TAZZA OF THE CAPITOL.

#### RIVERUZZI, G.

2617 THE POPE WASHING PILGRIMS' FEET, ON HOLY THURSDAY, IN ST. PETER'S.

#### ROCCHI, D.

2618 HELIODORUS. A copy from the Fresco by RAPHAEL.

#### SCALABRINI, F.

2619 ADAM AND EVE, after RAPHAEL. (Water Colours.)

#### MARCHI, V.

2620 FOUR WATER COLOUR DRAWINGS FROM THE VATICAN, AND S. CLEMENTE. 267

#### CLASS XXXIX.

## SCULPTURE, MODELS, DIE-SINKING, AND INTAGLIOS.

#### IN THE ROMAN COURT.

#### ACHTERMANN, G.

2621 PLASTER GROUP-PIETA.

#### ADAMS, J.

2622 MARBLE STATUE-A BOY PLAYING AT NUX.

#### ALDOBRANDINI, PRINCE D. C.

- 2623 TERRA-COTTA VASE, WITH ETRUSCAN FIGURES AND GOLD ORNAMENTS.
- 2624 A VASE OF CHINESE TERRA-COTTA (MAROON VARNISH), FIGURES IN SILVER BURNT IN IN THE CHINESE STYLE.
- 2625 A SIMILAR VASE.
- 2626 A PIERCED CYLINDER OF TERRA-COTTA, WITH INTERNAL TUBES, PAINTED WITH FIGURES IN THE ETRUSCAN STYLE.
- 2627 A LARGE VASE, ORNAMENTED IN THE ETRUSCAN STYLE.
- 2628 Two Cut Columns (Braccetello di Spagna, imitation).
- 2629 ANOTHER (GREEN PORPHYRY, IMITATION).

#### ANDREI, F.

2630 MARBLE STATUE-A CHILD WITH A BIRD'S NEST.

#### ENGEL, G.

2631 MARBLE GROUP-" AMORE RAPITO."

#### BARRATTA, E.

- 2632 MARBLE STATUE-A BACCHANTE.
- 2633 A SLEEPING BOY-(Marble).

#### BENZONI, G. M.

- 2634 MARBLE GROUP—MARY ASKS HER MOTHER TO EXPLAIN THE PROPHECY OF ISAIAU.
- 2635 MARBLE BUST-CARDINAL WISEMAN.
- 2636 MARBLE STATUE-HOPE IN GOD.
- 2637 THE FOUR SEASONS-HEADS IN MARBLE.
- 2638 MARBLE BUST-MARIA SANTISSIMA.
- 2639 MARBLE GROUP-ZEPHYR AND FLORA DANCING.
- 2640 MARBLE STATUE-DIANA HUNTING.
- 2641 MARBLE FIGURE—INSIDIOUS LOVE.

#### BIANCHI, G.

2642 Two Bronze Medals (one gilt) of Pope Pius IX.

#### BIENAIMÉ, A.

2643. MARBLE STATUE-LA PRIMA GIOVENTÙ.

#### BIENAIMÉ. L.

2644 MARBLE GROUP-CONJUGAL HARMONY.

#### BISETTI, A.

2645 MARBLE STATUE-VENUS RISING FROM THE SEA.

#### BOMPIANI, R.

2645A PLASTER MODEL-AUSTRALIA.

#### BRAZZÀ, COUNT A.

2646 A Boy Playing with a Swan-Marble,

CELLI, V.

2647 BRONZE MODEL OF THE COLISEUM.

DIES, G.

2647A THE PRINCIPAL BUILDINGS OF THE ROMAN FORUM—IN GIALLO ANTICO.

#### EROLI, P.

2648 A BAS-RELIEF IN IVORY.

2649 A CRUCIFIX-FIGURE IN IVORY.

#### GATLEY. A.

2650 A TIGER IN THE ACT OF SPRINGING-(MARBLE).

2651 A SLEEPING LIONESS-(MARBLE).

GNACCARINI, E.

2652 MARBLE BUST-TASSO.

#### GUGLIELMI, L.

2653 PLASTER GROUP-LA SPOSA E L'INDOVINA.

HASSENPFLUG, C.

2654 MARBLE FIGURE-ECHO.

#### IMHOFF, E.

2655 MARBLE GROUP-HAGAR AND ISHMAEL.

#### IVES, C. B.

2656 MARBLE STATUE—REBECCA; ON A PEDESTAL OF ROSSO DI LEVANTE,

2657 MARBLE STATUE-PANDORA.

#### JACOMETTI.

2658 PLASTER GROUP-PIETÀ.

2659 THE INFANT SAVIOUR EMBRACING THE CROSS-(Marble).

#### KELLI, C.

2660 MARBLE STATUE-INNOCENCE.

#### LOMBARDI, G. B.

2661 A SITTING FIGURE (MARBLE)-INNOCENCE.

2662 A Boy sleeping among Flowers.

2663 A SLEEPING BOY COVERED WITH A VEIL.

#### LUCATELLI, G.

2664 TRAJAN'S COLUMN (ROSSO ANTICO).

2665 Two Obelisks (one Rosso Antico): One of the Lateran, and one of the Piazza del Popolo.

2666 A Large Vase of Egyptian Alabaster, in the Form of a Bell, with Handles.

2667 A COLUMN OF RED ORIENTAL GRANITE ON A BASE OF WHITE MARBLE.

#### LUCCARDI, V.

2668 MARBLE STATUE-SUSANNA AT THE BATH.

## MACDONALD, L.

2669 MARBLE STATUE-A BACCHANTE.

#### MAJOLI, L.

2670 MARBLE STATUE—THE IMMAGULATE CONCEPTION; with four small Bas-reliefs on the Pedestal.

#### MALPIERI, T.

2671 A SHEPHERD AND HIS DOG.

#### MANZI, L. M.

2672 THE DEPOSITION FROM THE CROSS; AFTER DR. O. CORNELIUS.

#### MELI, G.

2673 A MARBLE CRUCIFIX PRESENTED BY THE POPE TO RT. REV. DR. GRANT.

#### MOZIER, J.

2674 MARBLE GROUP-THE PRODIGAL SON.

2675 MARBLE STATUE—JEPTHAH'S DAUGHTER.

2676 MARBLE STATUE—AN INDIAN GIRL. (From Bryant's poem)

R. B. Woodward, Esq. of California.

2677 MARBLE STATUE-QUEEN ESTHER.

2678 MARBLE STATUE—"THE WEPT OF WISHTON-WISH,"

#### MULLER, O.

2679 MARBLE BUST-CIOCIARA.

2680 A Young Fawn-(Marble).

#### ROGERS, R.

2681 MARBLE STATUE-RUTH.

#### SALPINI, D.

2682 MARBLE BUST-THE GUARDIAN ANGEL.

## SAULINI, Cav. T.

2683 A COPY OF A TAZZA IN THE VATICAN (ROSSO ANTICO).

2684 ANOTHER.

2685 · ANOTHER.

#### SCHUBERT, H.

2686 PLASTER BAS-RELIEF-THE DEPOSITION FROM THE CROSS.

#### SPAGNA, Cav. P. P.

2687 TRAJAN'S COLUMN; ON A MARBLE PEDESTAL.

2688 A GROUP IN SILVER—PART OF A TABLE SERVICE EXECUTED FOR PRINCE D'MARC ANTONIO BORGHESE.

2689-90 SMALLER GROUPS FOR CANDELABRA.

#### STORY, W.

2691 MARBLE STATUE—CLEOPATRA SEATED.

2692 MARBLE STATUE—SIBILLA LIBICA.

#### TESSIERI, PROF.

2693 A CONTRIVANCE FOR STUDYING MEDALS, GEMS, &c.

#### voss, c.

2694 MARBLE STATUE—HEBE OFFERING DRINK TO JUPITER'S EAGLE.

2695 A COLLECTION OF FIFTY BRONZE MEDALS, FROM THE PONTIFICAL MINT (CONTRIBUTED BY MONSIGNOR G. FERRARI).

#### CAMEOS.

#### D'ESTRADA, D.

2696 A CASE CONTAINING PIETRA-DURA CAMEOS:

1. Cupid. 2. Minerva. 3. Jupiter. 4. Head of Achilles.
(From Antiques.)

5. A LION WITH LOVE.

6. AN ANGEL-after GUIDO.

A CASE CONTAINING:

1-12. Mosaics of the Hours-after Raphael.

SHELL CAMEO: TWO ANGELS-after GUIDO.

#### LUPI, F.

2697 '1-5. PIETRA-DURA CAMEOS-HEADS OF JUPITER, ADONIS, ATALANTA, VENUS.

AND ARETHUSA.

#### ODELLI, A.

2698 A CAMEO IN PIETRA-DURA.

#### PIKLER.

2699 CAMEO, CUT FROM A SARDONYX, REPRESENTING A BACCHANAL.

#### PISTRUCCI, B.

2700 ORIENTAL ONYX CAMEOS :--

1. Minerva. 2. Medusa. 3. Another.

4. A GROUP-A NYMPH, CUPID, and a LION.

#### PISTRUCCI, E.

2701 ONYX CAMEOS :-

1. Death of Adonis. 2. Minerva. 3. Head of a Bacchante.

4. HEAD OF A BACCHANTE. 5. JASPER CAMEO—HEAD OF CERES.

#### SAULINI, Cav. T.

### 2702 A CASE CONTAINING :-

(A) SHELL CAMEOS:

1. 2. 3. IN DIFFERENT STAGES OF PROGRESS.

4. DAY. 5. NIGHT-after THORVALDSEN.

6. Nymph and Cupid. 7. Phaeton. 8. Zephyr and Psyche.

9. CUPID AND PSYCHE—after GIBSON.

10. Britannia. 11. Ocean. 12. Education of Bacchus. 13. Hebe. (Originals by Saulini.)

14. The Finding of Moses-after Spence.

15. JUPITER DESTROYING THE GIANTS—from an Antique.

(B) ONYX CAMEOS:

16. Rome—by Saulini.

17. Aurora. 18. Antinous. 19. Hercules. 20. A Nymph (From Antiques.)

#### VOTIERI, G.

2702A A CASE CONTAINING SIXTY-NINE SHELL CAMEOS.

2703 CAMEO-PORTRAIT OF CARDINAL WISEMAN.

#### MOSAICS.

#### BARBERI, L.

2704 A TABLE—THE TRIUMPH OF GENIUS, THE ARTS, AND SCIENCES.

#### BARBERI, M. A.

- 2705 A BLACK TABLE—THE PIAZZA OF ST. PETER'S, SURROUNDED BY A BORDER INTERSPERSED WITH MEDALS.
- 2706 A ROUND TABLE-VIEW OF THE APENNINES.
- 2707 AN OVAL TABLE—VIEW OF THE PONTE DELL' ARNO; THE BORDER OF GILT BRONZE.
- 2708 1-3. PRESSE-PAPIER MOSAICS.
- 2709 Rosso Antico Mosaics.
- 2710 1-15. SPECIMENS OF MOSAIC WORK.

#### BARZOTTI, B.

2711 MOSAIC PICTURE—THE POPE BLESSING THE PEOPLE FROM THE LOGGIA OF ST. PETER'S.

## D'ESTRADA, D.

- 2712 A TABLE-PRESENTED TO HER MAJESTY BY THE POPE.
- 2713 A BLACK MARBLE TABLE-VIEW OF THE PIAZZA OF ST. PETER'S.
- 2714 A TABLE-VIEW OF THE ROMAN FORUM.
- 2715 ANOTHER—FIVE PRINCIPAL VIEWS OF ROME.
- 2716 A BOX, WITH GOLD MOUNTINGS, AND MOSAIC WORK IN THE BYZANTINE STYLE.

#### DIES, G.

- 2717 A MARBLE TABLE-THE SHIELD OF MINERVA.
- 2718 A TABLE-THE TAZZA OF THE CAPITOL.
- 2719 A TABLE-VIEWS OF ROME, AND A POMPEIAN BORDER.
- 2720 A TABLE, WITH FLOWERS AND VIEWS, AND A POMPEIAN BORDER.

#### MOGLIA, Cav. L.

2721 MOSAIC PICTURE-LA MADONNA DELLA SEGGIOLA.

#### MONACHESI, A.

2722 A MARBLE TABLE, WITH EIGHT MOSAICS REPRESENTING THE CHASE.

#### RICCARDI, L.

- 2723 A TABLE, WITH A WREATH OF LEAVES, BIRDS, AND FLOWERS.
- 2724 A TABLE-FLOWERS, ON A WHITE GROUND.

#### ROSSI, A.

- 2725 A ROUND BLACK TABLE—A BASKET OF FLOWERS, SURROUNDED BY A GREEK BORDER.
- 2726 A BLACK TABLE-"THE DOVES," IN A GARLAND.
- 2727 THE ROMAN FORUM.

#### SIBILIO.

2728 PANORAMA OF ROME.

#### TADDEI, L.

- 2729 A ROUND BLACK TABLE, WITH ROSES.
- 2730 ANOTHER-WREATH AND FLOWERS.

#### FROM THE VATICAN.

#### Mosaic Pictures :-

- 2731 THE VIRGIN AND CHILD-after SASSOFERRATO.
- 2732 VIEW OF THE PANTHEON.
- 2733 VASE OF FLOWERS.
- 2734 LA MADONNA DELLA SEGGIOLA.

#### CLASS XI.

#### ETCHINGS AND ENGRAVINGS.

#### CALCOGRAFIA CAMERALE.

- 2738 Engravings from the Frescoes in the Sistine Chapel (a volume).
- 2739 Engravings from the Frescoes of Fra Angelico da Fiesole, in the Chapel of Nicolo V. (a volume.)
- 2740-1 MEZZOTINT ENGRAVINGS FROM PICTURES ON A CEILING IN THE VATICAN.
- 2742 Outlines from the Frescoes in the Chapel of the Santo Speco, at Subiaco (a volume).
- 2743 OUTLINES OF ORNAMENTS IN THE SISTINE CHAPEL (a volume).
- 2744 A COLLECTION OF GREEK AND ROMAN ORNAMENTS IN OUTLINE.

  Contributed by the Minister of Finance.

#### CLETER, G.

2745 THE ADDOLORATA . . . . CARLO CIGNANI.

CLETER, G. & CACCHIATELLI, P.

2746 THE MONUMENTS OF THE VIA APPIA

#### DE'ROSSI, Cav. G. B.

2747 CHROMO-LITHOGRAPHS AND WORKS ON INSCRIPTIONS.

#### DEVICO, A.

2748 A VOLUME OF ORNAMENTS, ANCIENT AND MODERN (lithograph).

Contributed by the Minister of Finance.

#### FEOLI, G.

2749 FEOLI'S ROMAN ANTIQUITIES.

#### FOLO, P.

- 2750 LA MADONNA DI MONTE LUCE . . . GIULIO ROMANO
- 2751 IL FATTORE . . . . RAPHAEL

#### MARCUCCI, G.

2752 THE HOLY FAMILY . . . MICHAEL ANGELO.

2753-60 Engravings from the Frescoes in

THE STANZE OF THE VATICAN . . RAPHAEL

- 1. THEOLOGY, commonly called "DISPUTA DEL SACRAMENTO."
- 2. PHILOSOPHY; OR, THE SCHOOL OF ATHENS.
- 3. POETRY.
- 4. Incendio del Borgo.
- 5. The Expulsion of Heliodorus from the Temple.
- 6. The Mass of Bolsena.
- 7. THE DELIVERANCE OF ST. PETER FROM PRISON.
- 8. ATTILA. ·
- 2761 MODESTY AND VANITY . . . L. DA VINCI

	MARTINI, M.
2762	IL PRESEPE L. DI CREDI
2763	GIOVE RICONOSCIUTO CAMUCCINI
2764	PORTRAIT OF CARDINAL ANTONELLI .
2765	MARTINI, M. & CLETER, G. MADONNA Carlo Doloe .
2766	MONETA, N. PORTRAIT OF POPE PIUS IX.

NAVONE, Cav. G. D.

2767 ENGRAVINGS OF CINQUE CENTO BUILDINGS IN ROME..

With a volume of the work.

PETRI, Comm. G.

2763 "L'Orbe Catolico," 3 vols. with maps. Contributed by the Minister of Finance.

#### MODERN CREEK SCHOOL.

#### CLASS XXXVIII.

#### PAINTINGS IN OIL AND WATER COLOURS, AND DRAWINGS.

#### GREEK INDUSTRIAL COURT.

VRYSAKIS, T.

2791	SORTIE OF THE GARRISON OF MISSOLONGHI	Artist.
2792	THE CAMP OF KARAÏSKAKIS AT THE PIRÆUS	Artist.
2793	Greece assembling her Sons	Artist.
2794	LORD BYRON AT MISSOLONGHI	Artist.
	PALEOLOGOS, E.	
2795	·	Artist.
	Equipment of the Association of	
	·	
	CLASS XXXIX.	
S	CULPTURE, MODELS, DIE-SINKING, AND INTAGI	JOS.
	GREEK INDUSTRIAL COURT.	
	AGATHANGELOS, D,	
2796	Wood-carving—The Coming of our Lord	Artist.
2100	WOOD-OWNING—THE COMING OF OUR DOND	41 0000
	PHYTALÆ, L. & G.	
2797	PLASTER CAST—CODRUS MORTALLY WOUNDED	Artist.
2798	PLASTER STATUE—DIACOS	Artist.
2799	STATUE OF MICHAEL TOSSITZA (part of a Monument	
	erected to his memory in Athens)	Artist.
2800	BAS-RELIEF (part of the same Monument)	Artist.
2801	MARBLE STATUETTE-THE GREEK SHEPHERD	Artist.
2802	Marble Statuette—The Greek of 1821	Artist.
2803	Marble Bust—"Morning"	Artist.
2804	Marble Bust—Maria Philemon	Artist.
2805	MARBLE BUST—MARIA PHYTALES	Artist.
2806		Artist.
2807	BUST—CAPTAIN HAMILTON	Artist.
2808	Bust—G. Eumorphopoulos	Artist.

Artist.

2809

275

Bust-A. Baltazzi .

	Kossos, J.			
2810	STATUETTE—"GREECE"		. 4	Artist.
2811	STATUETTE—RHIGAS PHERÆOS		. 4	Artist.
2812	MARBLE BUST—"DIACOS"			Artist.
2813	COLOSSAL HEAD—"GREECE"		. 4	Artist.
2814	MARBLE BUST—JUPITER OLYMPIUS		. 4	Artist.
2815	MARBLE STATUE—APOLLO BELVEDERE		. 4	Artist.
2816	MARBLE BUST-THE PATRIARCH GREGORIOS		. 4	Artist.
2817	MARBLE BUST-JOHN CAPODISTRIAS, PRESIDENT OF GREECE		. 4	Artist.
2818	MARBLE BUST—CAPTAIN HASTINGS		. 4	Artist.
2819	MARBLE BUST-LORD BYRON		. 4	Artist.
2820	MARBLE BUST—AJAX		. 4	Artist.
2821	MARBLE BUST—CUPID		. 4	Artist.
2822	MARBLE BUST—CUPID (COPY)		. 4	Artist.
2823	MARBLE—PSYCHE (COPY)		. 1	Artist.
2824	MARBLE—APOLLO BELVEDERE (COPY)		. 4	Artist
	MALACATES, F.			
2825	MARBLE BAS-RELIEF—"NIOBE"		. ,	Artist.
2826	PROFILE HEAD OF ADMIRAL KANARIS			Artist.
7070				27 0000
	MALACATES, J.			
2827	MARBLE—A FUNEREAL MONUMENT	•	. 4	Artist.
	PAPAGEORGIOU, C.			
2828	WOOD-CARVING—SACRED MICROGRAPHY		. 4	1rtist
	PRAOUDAKES, M.			
2329	MICROGRAPHY OF BIBLICAL SUBJECTS IN WOOD.		. ,	1rtist.
~520				
	SCHIADOPOULOS, P.			
2830	Wood-carving—Our Lord driving out the Money Changers	FROM		
	THE TEMPLE			Artist.
0004	TITLE TO THE DISTRICT OF MALE OF THE PROPERTY			A 12 1

#### BRAZIL.

#### CLASS XXXVIII.

#### PAINTINGS IN OIL AND WATER COLOURS, AND DRAWINGS.

#### BRAZILIAN INDUSTRIAL COURT.

		GUIMARAES, C.
2845	A MINIATURE	
		CARVALHO, J. dos R.
2846	FLOWERS	· · · · · ·
		MOTTA, A. J. da.
2847	A BRAZILIAN FOREST	
2848	FRUIT	
		müller.
2849	A LANDSCAPE	
		ALMEIDA, M. J. di.
2850	PEN AND INK PORTRA	IT OF H.I.M. THE EMPRESS OF
	Brazil	

#### CLASS XXXIX.

#### SCULPTURE, MODELS, DIE SINKING, AND INTAGLIOS

## BRAZILIAN INDUSTRIAL COURT. SPANGENBERG, C.

2851 CARVED ORNAMENTS OF COFFEE-WOOD . . . . .

DEVESAS, A. F. dos S.

2852 A PEDESTAL OF ROSE AND SATIN-WOOD . . . .

IMPERIAL MINT OF RIO JANEIRO.

2853 A COLLECTION OF MEDALS AND GOLD AND SILVER COINS.

#### CLASS XL.

#### ETCHINGS AND ENGRAVINGS.

#### BRAZILIAN INDUSTRIAL COURT.

PINHO, A. di.

2854 LITHOGRAPHIC PORTRAITS

277

#### UNITED STATES.

#### CLASS XXXVIII.

#### PAINTINGS IN OIL AND WATER COLOURS, AND DRAWINGS.

#### N.W. GALLERY, PRINCE ALBERT'S ROAD, AND INDUSTRIAL COURT.

	HAF	VE	Y, G	•						
					•	•				
2866	PORTRAIT OF THE MOTHER OF WA	ASHI	NGTO	N						
	CT A	21.01	T 737							
೧೦೭ಌ	THE NIGHT MARCH	55, e	J. W	•						Artist.
2007	THE MIGHT MARCH	•	•	•	•	•	•	•	•	Artist.
	HUNTI	NGT	CON,	D.				1		
2368	PORTRAIT OF MRS. CROPSEY .		. (							Artist.
	MIGN			₹.						
2869	HEAD WATERS OF THE SUSQUEHA	NAH	•	•	•	٠				
	CROP	שינדים	т	Total						
2870	A CANE BRAKE IN LOUISIANA		,							
		:	•	•	•	•				Artist.
	Scene in the Catskill Mountai		•	•	•	•	•	•	•	Artist.
2873	•			•	•	•	•	•	•	Artist.
	SPRING			•	•	•	•	•	•	
401±	SEA COAST, ISLE OF WIGHT .	•	•	•	•	•	•	•	•	Artist.
	HAT	7S, 1	w. J							
2875	A HERD OF BISONS CROSSING A	RIV	ER	вотт	om,	ON				
	THE UPPER MISSOURI .									Artist.
2876	PRAIRIE DOG VILLAGE, ON THE	u U	PPER	Mı	SSOU	RI.				
	NEBRASKA TERRITORY .									Artist.
						•	•			
	KELLO	OGG	, M.	K.						
2877	BATH SCENE	•	•	•						Artist.
2877A	THE FLOWER OF THE SERAGLIO									
2878	PORTRAIT OF JOHN THOMAS, ESQ.									Artist.
2879	PORTRAIT OF MRS. JOHN THOMAS									Artist.
	T) A	O TO	337							
0000	. PA	_ ′								442.4
2880 2881	ITALIAN PEASANTS			•	•	•	•	•	•	Artist. Artist.
	VENUS			•	•	•	•	•	•	
2882	PORTRAIT OF W. PAGE, Esq.			•	•	•	•	•	•	Artist.
2883	PORTRAIT OF MRS. W. PAGE	•	٠	•	•	•	•	•	•	Artist.

#### CLASS XXXIX.

#### SCULPTURE, MODELS, DIE SINKING, AND INTAGLIOS.

KUNTZE, E.

2886 STATUE OF AMERICA

#### CLASS XL.

#### ETCHINGS AND ENGRAVINGS.

#### INDUSTRIAL COURT.

SMILEY, J.

2887 VOYAGE OF LIFE . . . . T. COLE .

1. Infancy. 3. Manhood. 2. Youth. 4. Old Age.

AMERICAN BANK NOTE COMPANY.

SARTAIN, J.

2889 Men of Progress-Inventors . Schusele .

#### PORTUGUESE SCHOOL.

#### CLASS XXXVIII.

#### PAINTINGS IN OIL AND WATER COLOURS, AND DRAWINGS.

			A	NNU	NCI.	AÇAG	о, т.			
2891	OXEN TREADING O	UT	Corn	AT I	RIBAT	EJO				Artist.
				SIL	VA,	M. d	a.			
2892	S. Onofrio .									Artist.

#### TURKEY.

#### CLASS XXXVIII.

#### PAINTINGS IN OIL AND WATER COLOURS, AND DRAWINGS.

MUSURUS REV PAUL (Rorn 1849)

	ACCOUNTED DELT, I HOLL. (DOIN 1	LUIN,
2901	A TURKISH GENTLEMAN IN HIS MORNING-GOWN.	
2902	STILL LIFE—"IN THE KITCHEN"	
2903	STILL LIFE—"IN THE STUDIO"	
2904	PORTRAIT OF MISS C. MUSURUS	
2905	PORTRAIT OF A GENTLEMAN	
	280	

By Authority:

PRINTED BY TRUSCOTT, SON, & SIMMONS, SUFFOLK LANE, CANNON STREET, CITY.

## CRYSTAL PALACE.



OPEN EVERY DAY (except Sunday) from NINE in the MORNING, And on Sundays to Shareholders,* from One p.m. till Dusk.

It is hardly necessary to enter into details of the varied beauties and numerous attractions of the Crystal Palace. To those who are strangers to London, however, it may be interesting to state that

#### THE FINE ARTS COURTS,

COMPRISING

THE RENAISSANCE, THE ASSYRIAN, THE GREEK, THE ROMAN, THE BYZANTINE, THE MEDIÆVAL, THE EGYPTIAN; THE ITALIAN,

contain a collection of reproductions by casts from the originals of nearly all the *chef d'œuvres* of Plastic Art in the world.

#### THE ALHAMBRA AND POMPEIAN COURTS

are equally acknowledged to be unique.

The Palace itself, the most fairy-like and, at the same time, the most extensive structure of its class in Europe, stands alone in the estimation of all who have seen it. Placed on a commanding hill, overlooking an immense tract of the most varied and lovely country, its base is

#### ABOVE THE LEVEL OF THE CROSS ON THE TOP OF ST. PAUL'S CATHEDRAL.

From the top of the lofty Water Towers London appears spread out as on a map; on the West the view embraces Windsor Castle, on the East the extensive landscape of the richly-wooded hills of Surrey and Kent.

#### THE FOUNTAINS AND SERIES OF WATERWORKS

far excel in volume and altitude all the great jets d'eaux of other countries. Some of the jets rise to the height of 240 feet; there are 12,000 jets, and the quantity discharged is nearly 600 tons per minute.

#### THE GRAND FLOWER SHOW OF THE SEASON

will be held in the Great Transept and Naves of the Palace (a locale perfectly unrivalled) on Saturday, 24th May.

THE AUTUMN SHOW IN SEPTEMBER.

#### THE PARK AND GARDENS

CONTAIN THE MOST VARIED AND BEAUTIFUL COLLECTION OF PLANTS OF ALL KINDS.

#### THE ENGLISH PARK

comprises a hundred and fifty acres, beautifully planted and laid out.

#### THE ITALIAN GARDENS OF THE TERRACES

contain the finest Statues and Vases of the ancient and modern world, beautiful Fountains,
Basins, and Myriads of Flowers,

* For particulars apply at the Secretary's Office, at the Palace.

[OVER.

THE REPRODUCTIONS OF

## AUTEDILUVIAU AUIMALS

on the margin of the extensive Lower Lakes form one of the most extraordinary feats of science.

IN THE LOWER GROUNDS ARE FACILITIES FOR

BOATING, ARCHERY, CRICKET, AND OTHER AMUSEMENTS.

#### THE EXHIBITORS' DEPARTMENT

will be found stocked with all kinds of Goods on Sale.

The China, Glass, French, Stationery, Carriage, Furniture, Hand Machinery, and other Courts,

offer peculiar advantages to purchasers.

Toys and Presents for Children may be found in abundance in the Galleries.

#### THE PICTURE GALLERY

AND PHOTOGRAPHS EXHIBITED BY THE SOUTH LONDON PHOTOGRAPHIC SOCIETY also offer their attractions to Visitors.

#### THE GREAT HANDEL ORCHESTRA

possesses seats for upwards of Four Thousand Visitors.

#### THE DEPARTMENT OF MACHINERY IN MOTION

includes a complete set of Cotton Machinery.

Daily Performances by the full Orchestra of the Company,

#### FREQUENT VOCAL AND INSTRUMENTAL CONCERTS

BY THE MOST DISTINGUISHED ARTISTES.

#### A PERFORMANCE ON THE GREAT ORGAN EVERY DAY.

#### SEASON TICKETS,

Admitting to the whole of the above varied and magnificent scene, ONE GUINEA.

The most complete and efficient service for all classes of Refreshments, for Dinners, Déjeuners, and Wedding Breakfasts, served in the new suite of rooms overlooking the Park and Grounds, commanding views of the scenery of the neighbouring Counties.

The distance from London by road is about seven miles, through some of the most pleasant outskirts of London. By rail from London Bridge and Victoria Stations the journey is accomplished in about twenty minutes. Trains throughout the day as frequent as required. Fares:—Ninepence Third Class, One Shilling Second Class, One Shilling and Sixpence for First Class, Return Tickets.

Guide Books at Twopence and One Shilling each in the Palace, or at No. 2, Exeter Hall, where every information may be had respecting special attractions and arrangements, particulars of which will also be found in the Daily Morning Papers.

During the Exhibition the Palace and Grounds will be open from NINE each morning until dark,

Admission ONE SHILLING, except on special occasions

#### CHYSTAL PALACE



#### RFFRESHMENT DEPARTMENT.

The period of the International Exhibition affords Mr. F. STRANGE the opportunity to announce that every description of Refreshment, from the most simple repast to the most recherché banquet, can be obtained at the CRYSTAL PALACE, at prices suitable to the means of all classes of visitors.

He would draw particular attention to his

#### COLD COLLATION,

at which every description of Cold Meat is supplied ad libitum, with Salad, Bread, Cheese. &c., at 1s. 6d. per head; with Chicken, Tongue, Ham, &c., 2s. 6d. per head.

A Room will also be set apart for a

#### HOT DINNER FROM THE JOINT.

with Vegetables, Bread, Cheese, &c., served ad libitum, at 2s. per head.

At the Counters in the Palace and Grounds,

#### LIGHT REFRESHMENTS.

consisting of Tea, Coffee, Chocolate, Ices, Sandwiches, Meat Pies, Ale, Stout, Lemonade, Soda and Seltzer Water, Perry, Cider, Confectionery, Wines, &c., will be served at the roost moderate prices.

An elegant suite of

#### Private Dining Rooms and Large Coffee Room,

the finest in the world, situated in the South Wing of the Building, has been furnished and decorated in the most costly style. These Rooms command an uninterrupted view of the Grounds and Park, and of the unrivalled scenery of Kent and Surrey. Here visitors may be served with all the delicacies of the season prepared by the most celebrated chef's from Paris.

Any of the above Rooms may be engaged for Banquets, Wedding Breakfasts, &c., and will be reserved for parties who may give timely notice of their requirements.

F. STRANGE has collected a STOCK OF WINES which cannot be surpassed in England. It comprises the choicest vintages of France, Germany, Spain, and Portugal.

Whilst arranging for the comforts of the wealthy, F. STRANGE has not forgotten the requirements of visitors of more limited means. In the

#### THIRD CLASS REFRESHMENT ROOMS

the Public may be supplied with everything of the very best quality at the following

					price	Co.—		
Plate of I	Meat				6d.	Cup of Tea .		3d.
Bread .					1	Roll and Butter .		2
Cheese					2	Lemonade, Soda	Water,	0
Porter		, p	er quar	t	4	Gingerade .	per bottle	3
Ale and S	tout	•	do		6		•	

The PALE ALE for the Refreshment Department is supplied exclusively by Messrs. Bass & Co., the Stout, Porter, and Mild Ale by Messrs. Combe, Delafield, & Co., and the Dublin Stout by Messrs. Guinness & Co., whose names are sufficient to guarantee their being of the best quality.

#### FREDERICK STRANGE,

Purveyor. CRYSTAL PALACE, SYDENHAM.



The Directors of the CRYSTAL PALACE COMPANY and the Committee of the SACRED HARMONIC SOCIETY beg to announce that the

#### PRIBNNIA HANDEL PESTIVAL

WILL BE HELD AT THE

#### CRYSTAL PALACE,

AS FOLLOWS :-

Monday, 23rd June, Wednesday, 25th June, MESSIAH SELECTION ISRAEL IN EGYPT Friday, 27th June,

Commencing each day at One o'Clock precisely.

The Full Rehearsal will take place on the preceding Saturday Morning.

The Great Orchestra of the Crystal Palace has been completely roofed in, and such other alterations and additions will be made to the Centre Transept, with a view to the improvement of its acoustic qualities, as will render it no less thoroughly adapted for the performance of music than it is already unrivalled for the convenient accommodation of large numbers.

The BAND and CHORUS, most carefully selected from Metropolitan, Provincial, and CONTINENTAL sources of the highest musical reputation, will consist of about

#### FOUR THOUSAND PERFORMERS,

And it is confidently affirmed that this Festival will be by far the

#### MOST COMPLETE AND MAGNIFICENT MUSICAL DISPLAY EVER WITNESSED. Conductor Mr. COSTA.

Numbered Stalls in the Area . . . Two-and-a-half Guineas the Set for the Three days, Ditto, Single Tickets . . . . One Guinea each day, Five Guineas the Set for the Three days, Gallery Stalls .

Tickets for Seats in Blocks, but) Half-a-Guinea, without numbers

may be secured at the Crystal Palace, or at the Central Ticket Office, No. 2, Exeter Hall, where also the Full Programme of Arrangements, with the Block Plan of Seats, may be

had by personal or written application.

The most complete arrangements will be made for the convenience of visitors by rail, and extra carriage entrances will be provided for those who travel by road. Attendants will be found at each entrance to the Palace, assisted by a body of 200 gentlemen, whose honorary services as stewards will ensure the utmost convenience to visitors in reaching their seats.

The price of admission on the Rehearsal day, as well as for Unreserved Tickets on the days of Performance, will be duly advertised.

NOTE.—Intending visitors are recommended to apply for Tickets as early as possible. Even the Crystal Palace, with its wast space, has limits of accommodation which cannot be erceeded. This caution is the more requisite because of the large increase to the number of visitors to London for the International Exhibition, coupled with the great number of Tickets already disposed of.

Visitors to the International Exhibition may gain some idea of the enormous Musical force which will be gathered together on this occasion, from inspection of the Model of the Onlestra exhibited in the Centre Avenue of the Exhibition Building.



ESTABLISHED 1832.

#### CONDUCTOR, MR. COSTA.

#### THIRTIETH SEASON, 1862

THE REMAINING

#### SUBSCRIPTION CONCERTS

will be given on the following Evenings, viz. :-

FRIDAY . . . . . . . . . 9th May, 1862.

To afford the opportunity for foreigners and other visitors to London witnessing the Oratorios given by the Society,

#### ADDITIONAL PERFORMANCES

will be given on some Fridays in 1862, as during the period of the 1851 Exhibition.

These performances are by far the most complete and perfect ever given at Exeter Hall.

#### The entire

#### ORCHESTRA NUMBERS NEARLY SEVEN HUNDRED PERFORMERS.

The demand for Tickets, at all times very great, during the coming International Exhibition is likely to be very much in excess of any possible supply. To prevent disappointment, intending visitors should in all cases make early application for Tickets, the prices of which are 3s., 5s., and 10s. 6d. Persons resident in the country, and intending to remain only a few days in London, are advised to apply by letter beforehand for Tickets, enclosing Post-office Order, which should be made payable to Mr. James Peck, at the Charing Cross Office.

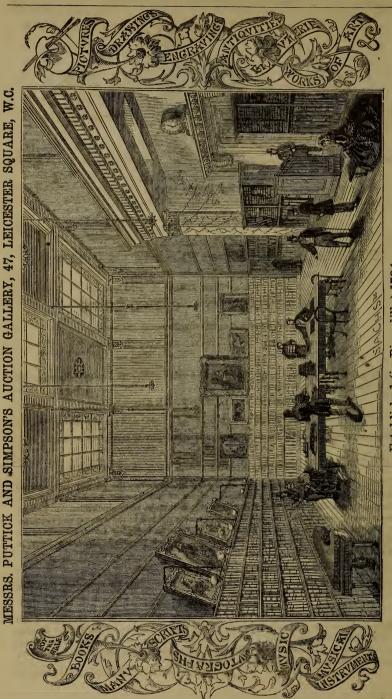
The performances commence each evening at Eight o'Clock.

The Rooms of the Society are at No. 6, Exeter Hall. They are open daily from Ten till Five o'Clock, for the sale of Tickets.

*** Arrangements have been made for a series of Great Choral Meetings of the Sixteen Hundred Amateur Members of the London Division of the Handel Festival Choir. These will take place in the Large Hall. Admission to witness them will be strictly confined to Subscribers to the Sacred Harmonic Society, and to persons receiving special invitations from the Committee of the Society.

A 3





Exhibitors in Classes 32 and 36. Also in the "Trophy," in connection with Class 36 in the Great Nave.

## Messrs. MECHI & BAZIN,

## 4. LEADENHALL STREET, AND II2, RECENT STREET

LONDON.

Dressing Case, Travelling Dressing Bag, and Despatch Box Manufacturers, and Producers of the finest English Cutlery,

Most respectfully announce to Visitors to London, that during the period of the International Exhibi-tion, their extensive and richly-furnished Show-Rooms will be open to the inspection of all who may honour them with a visit, without any importunity or offensive solicitation to purchase being observed by their Assistants.

Messrs. Mechi & Bazin feel that although the "Great Exhibition" will naturally prove the one-engrossing and all-powerful attraction to the immense numbers who will arrive from all parts of the habitable globe, they but fulfil a duty they owe to a large and generous Public in thus submitting for their free inspection some of the finest productions in their particular department of manufactures: productions which, while embodying all the elements of high quality—embracing every point and combination of real utility, with a studied regard to purity of design—are yet confined within the limits of a judicious and equitable economy.

In anticipation of the requirements of this "year of years," from which all expect, and doubtless will receive, large and gratifying results, Messrs. MECHI & BAZIN have not been unmindful of the wants and necessities of the many, and have specially prepared a very large variety of novelties, of an useful and appreciable character, adapted either for personal use and convenience or as souvenirs to relatives and triends, who, being themselves precluded sharing in "London's glorious sight," can yet, by these means, have ample opportunity afforded them of appreciating its results, in the handiwork of its citizens. its citizens.

The following comprise their leading manufactures, every article being warranted of the best quality, and exchanged after purchase, if not approved.

LADIES' DRESSING CASES, in Fancy Woods, also in Russia and Morocco Leather, with best electro-pleted top-fittings, from £8 10s. to £30 each; and, with rich silver fittings, from £8 10s. to £30 each. The £10 10s. silver-fitted Case is strongly recommended for its utility and completeness.

GENTLEMEN'S DRESSING CASES, in every variety, sufficiently portable for travelling purposes, and, on a more extended scale, for the toilet-table, in Russia, Morocco, and Solid Leather, also in every description of Fancy Woods, varying in price from 17s. 6d. to £300 each.

LADIES' TRAVELLING DRESSING BAGS, in Morocco and Russia Leather, with best cut-glass and electro-plated fittings, complete, from 55s. to £15 each. Ditto, ditto, silver-fitted, £6 10s. to £200 each. TRAVELLING DRESSING BACS FOR GENTLEMEN, in Russia and Morocco Leather, fitted with the finest Cutlery, from 70s. to £250 each.

THE "NEW MECHIAN DRESSING BAG (Registered)" by Messrs. MECHI & BAZIN, by its simple combination, gives a power of employing every inch of space not occupied with the fittings, for packing Linen, Clothes, &c., from £10 lbs. to £100 each.

DESPATCH BOXES, of the most approved and useful designs, in Russia and Morocco Leather, fitted with Bramah and Chubbs' Locks, and containing every requisite for writing, from 40s. to £100. EMPTY BOXES, in Morocco and Russia Leather, with or without trays for despatches, valuable papers, &c., from 20s. to £15 each.

THE "UNITED SERVICE" DESPATCH BOX AND DRESSING CASE combined, "Registered" by Messis. MECHI & BAZIN, forms, by its simple and effective construction, a most useful, complete, and portable Travelling Case, containing all the requisites for the writing and dressing-tables, with ample space for letters, papers, &c., from £10 to £100.

Razors in sets of Two, Four, and Seven, in

cases.
Scissors in sets.
Needles of finest quality.
Sportsman's and Pocket Knives.
Table and Choese Knives.
The Magic Razor Strop and Paste.
Cases of Plated and Silver Dessert Knives.
Knitting Boxes, itted.
Backgammon and Chess Boards.
Wood and Ivory Chessmen.

Photographic Albums in all varieties. Carte de Visite Portraits of 2500 Popular Men and Women of the day. Catalogues of names free.

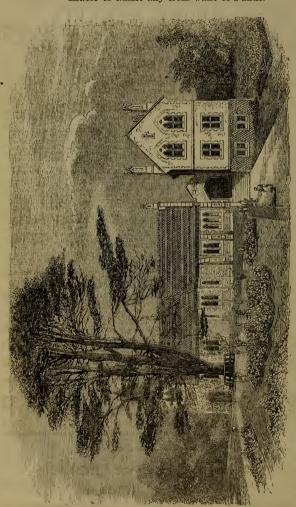
Tourists' Writing Cases. Tourists' Writing Cases, Work Boxes for Ladics, Envelope and Blotting Cases, Tea Chests and Caddies, Courier and Money Bags. Stationery Cabinets of all kinds, Portemonnaies and Pocket Books, Hair Brushes in Ivory and Wood, Writing Desks in Plain and Fancy Woods, Jewel and Trinket Boxes, Gold and Silver Pencil Cases.

## MESSRS. MECHI & BAZIN.

DRESSING CASE MAKERS.

112, REGENT STREET, AND 4, LEADENHALL STREET, LONDON.

120 Girls—many total Orphans—others daughters of Soldiers in India or Canada—are now applying for admission. The Committee are unable to admit any from want of Funds.



#### ALLIANCE

BRITISH AND

FOREIGN

Wife and Fire

Assurance Company,

1. BARTHOLOMEW LANE,

LONDON, E.C.

BRANCH OFFICES :--EDINBURGH .- IPSWICH .-BURY ST. EDMUNDS.



AGENCING

In the Principal Towns THROUGHOUT THE KINGDOM.

#### CAPITAL FIVE MILLIONS STERLING.

ESTABLISHED BY ACT OF PARLIAMENT, MARCH, 1824.

#### BOARD OF DIRECTION.

President-Sir Moses Montefiore, Bart.

#### Directors.

JAMES ALEXANDER, Esq. CHARLES G. BARNETT, Esq. GEORGE H. BARNETT, Esq. BENJAMIN COHEN, Esq. JAMES FLETCHER, Esq.

WILLIAM GLADSTONE, Esq. SAMUEL GURNEY, Esq., M.P. JAMES HELME, Esq. SAMPSON LUCAS, Esq. ELLIOT MACNAGHTEN, Esq. THOMAS MASTERMAN, Esq.

J. M. Montefiore, Esq. Sir A. DE ROTHSCHILD, Bart. Baron L. N. DEROTHSCHILD, M.P. OSWALD SMITH, Esq. THOMAS CHARLES SMITH, Esq.

Auditors.—George J. Goschen, Esq.—Andrew Johnston, Esq.—Oswald A. Smith, Esq.

Bankers.—Mossrs, Barnett, Hoare, Barnett & Co.

Actuary.—Francis A. Engelbach, Esq.

Physicium.—George Owen Rees, M.D., F.R.S., 26, Albemarle Street.

Standing Counsel.—Arthur Cohen, Esq. Solicitors.—Messrs. Pearce, Phillips, Winckworth & Pearce.

Surveyors.—Wyatt Papworth, Esq.—Thomas G. Allason, Esq.

Perfect Security is guaranteed by the large Invested Capital and the personal responsibility of the numerous and wealthy body of Shareholders.

#### LIFE DEPARTMENT.

Rates Moderate: Comparing most favorably, at the Younger Ages, with those of other offices.

Actual Service in Volunteer Corps and in the Militia covered by the Company's Policies.

Loans granted on the sole security of the Company's Policies, to nearly the full extent of their Surrender Value.

Policies in full force during the Thirty days allowed for Days of Grace.

renewal, though death occur before payment of the Premium.

The Participating Assured enjoy Four-fifths of the declared Profits every five years, by Bonus added to the sum assured, or by reduction of Premium throughout the remainder of life.

Premiums payable in a variety of ways; -namely, during entire duration of life, or for any fixed number of years and then to cease, or on an increasing or decreasing scale, at fixed intervals.

#### FIRE BEPARTMENT.

Rates, varying from 1s. 6d., for Common Risks upwards.

Promptitude and Liberality in the settlement of claims.

Indemnity for losses by Lightning.

Losses by Explosion made good, unless occasioned by Gunpowder on the premises, or unless specially excepted by agreement in the Policy.

FRANCIS A. ENGELBACH, Actuary. Full information respecting Life Assurance, on application to Communications on Fire and General Business, to be addressed to DAVID MACLAGAN, Secretary. *** Detailed Prospectuses forwarded on request.

## HAND-IN-HAND INSURANCE OFFICE,

1, NEW BRIDGE STREET, BLACKFRIARS, LONDON, E.C.

ESTABLISHED 1696.

#### DIRECTORS.

THE HON. WILLIAM ASILLEY, T. PALMER CHAPMAN, Esq. LIEUT.-GEN. THE HON. SIR E, CUST. JOHN LETTSOM ELLIOT, Esq. JAMES ESDAILE, Esq. JOHN GUILNEY HOARE, Esq.

T. FULLER MAITLAND, Esq. WILLIAM SCOTT, Esq. JOHN SPERLING, Esq. THOMAS TURNER, Esq. HENRY WILSON, Esq. W. ESDAILE WINTER, Esq.

#### AUDITORS.

OLONEL THE HON. P. F. CUST. | JAMES ESDAILE, Esq. | GORDON E. SURTEES, Esq.

BANKERS—Messrs. GOSLINGS & SHARPE, 19, Fleet Street.
PHYSICIAN—THOMAS K. CHAMBERS, M.D., 22B, Brook Street, Grosvenor Square,
STANDING COUNSEL—THE HON. A. J. ASHLEY, 32, Lincoln's-Inn-Fields.
SOLICITORS—Messrs. NICHOLL, BURNETT, & NEWMAN, 18, Carey Street. ACTUARY-JAMES M. TERRY, Esq. SECRETARY-RICHARD RAY, Esq.

#### LIFE DEPARTMENT.

This office offers a low scale of premiums to non-members without participation in profits, or a member's scale of premiums with an annual participation in the WHOLE of the profits

after five annual payments.

For the last 13 years participation in profits has yielded an annual abatement of 52½ per cent. on the premiums of all policies of five years' standing.

The Effect of the Abatement is thus shown:-

Age when	Sum	Annual Premium for First Five Years.	Reduced			
Insured.	Insured.		Annual Premium.			
20	£1,000	£21 15 10	£10 7 2			
30	2,000	53 8 4	25 7 7			
40	3,000	101 17 6	48 8 0			
50	5,000	228 15 0	108 13 4			

If, instead of taking the benefit of a reduced payment, a member chooses to employ the amount of the abatement in a further insurance, he may, without increasing his outlay, take out an additional policy at the end of the first five years of, on an average, more than 45 per cent. on the sum originally insured, and at the end of the second five years of above 20 per cent. more, with further additions afterwards.

The following Table presents Examples of the Amounts to be thus obtained at the existing rate of profits:-

Age when Insured.	Original Amount of Policy.	Amount, with additions, by re-assuring at end of first five years.	Amount, with additions, by re-assuring at end of second five years.
20	£1,000	£1,475	£1,700
30	2,000	2,937	3,370
40	3,000	4,372	4,985
50	5,000	7,131	8,023

As a third alternative, a member may have the amount of the abatement converted year by year into a proportionate bonus payable at death.

Insurances effected before the 24th June next will participate in profits in the year 1867.

#### FIRE DEPARTMENT.

INSURANCES ARE EFFECTED AT THE USUAL RATES.

By order of the Board,

RICHARD RAY, SEC.

#### INTERNATIONAL LIFE ASSURANCE SOCIETY,

No. 142, STRAND, LONDON. CAPITAL, HALF A MILLION.

(Empowered by Act of Parliament.)

FOR LIFE ASSURANCES, SURVIVORSHIPS, IMMEDIATE AND DEFERRED ANNUITIES, ENDOWMENTS, ETC.

AMONGST the advantages offered by the INTERNATIONAL is that of the WITHDRAWAL SYSTEM, originated by and obtainable in this Society only, and which embraces the following important

1. Half the Annual Premiums may remain unpaid from the first until the Policy becomes a claim.
2. If full Premiums are paid, the assured may at any time withdraw one-half their aggregate amount, either as a loan without security and without forfeiture, or as the surrender value of the Policy.

Immediate and Deferred Annuities, and Endowment Assurances, payable at 50, 55, 60, or 65, or pre-

Applications for Agencies to be addressed to the Chief Office, where Prospectuses, Forms of Proposal, and every information may be obtained.

142, Strand, London, W.C.

EDMOND S. SYMES, Chairman.

#### LA COMPAGNIE ANGLAISE "INTERNATIONAL,"

#### ASSURANCES SUR LA VIE.

LONDRES: 142, STRAND. FONDEE EN 1837.

CAPITAL DE GARANTIE, 12,500,000 FRANCS.

LA Compagnie "International" embrasse toutes les diverses combinaisons d'Assurances sur la vie.

1. Les Assurances en cas de décès peuvent embrasser la vie entière, ou bien elles peuvent être subordonnées à l'existence de telle personne par rapport à telle autre.

Le système "withdrawal" de l'International présente des avantages que l'on ne peut obtenir dans aucune autre Société, c.à.d. l'assurad, d'après ce système, a la faculté, à telle époque que se soit, pendant que sa Police est en vigueur, de retirer jusqu'à la moitié de ses primes entières, ou même de n'en verser que la moitié dès le commencement de l'Assurance.

2. Les Assurances en cas de vie sont des trois sortes:—Rente Viagères Immédiates; Rentes Viagères Différées ou Temporaires; Dotations ou Capitaux Différés.

3. D'après l'Assurance Mixte, qui est une combinaison de ces deux sortes d'Assurances, le Capital garanti est payable à l'Assuré lui même, s'il atteint un âge déterminé, ou à ses héritiers s'il meurt avant cet âge.

avant cet age.

S'addresser, pour plus amples renseignements, au siège Principal de la Compagnie à Londres, 142, Strand. EDMOND S. SYMES. Président.

## GUARDIAN FIRE AND LIFE ASSURANCE COMPANY, No. 11, LOMBARD STREET, LONDON, E.C.

Established 1821. Subscribed Capital Two Millions.

DIRECTORS. Sir M. T. FARQUHAR, Bart., M.P., Deputy Chairman. HENRY VIGNE, Esq., Chairman. HENRY HULSE BERENS, Esq. CHARLES WM. CURTIS, Esq. CHARLES F. DEVAS, Esq. FRANCIS HART DYKE, Esq. Sir WALTER R. FARQUHAR, Bart. THOMSON HANKEY, Esq., M.P.
JOHN HARVEY, Esq., M.P.
JOHN G. HUBBARD, Esq., M.P.
JOHN LABOUCHERE, Esq.
JOHN MARTIN, Esq.
HERRY R. REYNOLDS, Esq.
JAMES TULLOCH, Esq.

AUDITORS.

LEWIS LOYD, Esq. | HENRY SYKES THORNTON, Esq. | CORNELIUS PAINE, Jun., Esq. Secretary—Thos. Tallemach, Esq. Actuary—Samuel Brown, Esq. Superintendent of Fire Department—ISAAO DELYALLE, Esq.

#### LIFE DEPARTMENT.

UNDER THE PROVISIONS OF AN ACT OF PARLIAMENT, this Company now offers to new Insurers EIGHTY PER CIENT. OF THE PROFITS, AT QUINQUENNIAL DIVISIONS, OR A LOW RATE OF PREMIUM, without participation of Profits.

Since 1821, Reversionary Bonuses of £1,058,000 have been allotted to the Assured out of Profits. At Christimas, 1859, the Life Assurances in force, with Bonuses, amounted to £4,730,000, the Income from the Life Branch £207,000, and the Life Assurance Fund (Independent of the Capital) £1,618,000.

EXAMPLE OF ANNUAL PREMIUMS FOR THE ASSURANCE OF £100 ON DEATH.

Age.	With Profits.	Without Profits.	Age.	With Profits.	Without Profits.
20	£2 1 0	£1 13 3	40	£3 5 0	£2 17 0
25	2 5 4	1 17 4	45	3 14 11	3 6 11
30	2 10 7	2 2 7	50	4 8 0	4 0 0
35	2 17 0	2 9 0	60	6 7 2	6 0 0

LOCAL MILITIA AND VOLUNTEER CORPS.—No extra Premium is required for Service therein. LOANS granted on Life Policies to the extent of their values, if such value be not less than £50. ASSIGNMENTS OF POLICIES.—Written Notices of, received and registered. MEDICAL FEES paid by the Company, and no charge for Policy Stamps.

#### FIRE DEPARTMENT.

Insurances are effected upon every description of Property at moderate rates.

ANNUAL PREMIUM FOR £100.—Ordinary Risks 1s. 6d.; Hazardous 2s. 6d.; Doubly Hazardous 4s. 6d.; Special Risks, according to agreement. Losses caused by Explosion of Gas are admitted.

Agents at Dublin, Edinburgh, Manchester, and nearly every Town in the Country, from whom Prospectuses may be obtained.

# ESTABLISHED 1826. AMICABLE LIFE ASSURANCE SOCIETY PREMIU

once obtained under this Society's Minimum Premium System, by LONDON: 1, Threadneedle Street. GLASGOW: 39, St. Vincent Place. Diagram showing the Increased Assurance

its Ordinary Participation Premium for £100 application to it of

[6,230 Policies issued in last Seven Years.] SUMS ASSURED. 115 110 105 £100 135 130 125 150 145 EXAMPLE. -- At age 15, the Ordinary Participation Premium of £1. 16s. 11d. for £100, would assure on the Non-Participation Scale £125, and on the Mini-20 mum Premium Scale £153. 45 40 AGES. 30 20 15 105 £100 125 120 115 110 140 135 130 145 150

[see Society's special pamphlet as to Minimum Premiums.]

SUMS ASSURED.

## THE UNITED KINGDOM TEMPERANCE AND GENERAL PROVIDENT INSTITUTION,

1, ADELAIDE PLACE, LONDON BRIDGE, LONDON,

ESTABLISHED 1840

FOR THE MUTUAL INSURANCE OF LIVES AND ANNUITIES. TOTAL ABSTAINERS INSURED IN A SEPARATE SECTION.

> ACCUMULATED CAPITAL. £409.000. ANNUAL INCOME. £122,000.

Assurances completed in the year 1861 for £453,223.

#### DIVISION OF PROFITS EVERY FIVE YEARS.

In 1855 a Bonus was declared, ranging from 35 to 75 per Cent.; and in 1860, 24 to 86 per Cent. on the amount of Premiums paid.

> ROBERT WARNER, CHAIRMAN. PETER HARDY, F.R.S., ACTUARY. THOMAS CASH, SECRETARY.

#### THE LONDON SEASON.

To all who court the gay and festive scenes the following are indispensable:-



#### ROWLANDS' MACASSAR

Is a delightfully fragrant and transparent Preparation for the Hair, and as an Invigorator and Beautifler beyond all precedent. In dressing the Hair nothing can equal its effect, rendering it so admirably soft that it will lie in any direction, and imparting a transcendent lustre. Price 3s. 6d., 7s., 10s. 6d., equal to four small, and 2ls. per Bottle.

ROWLANDS' KALYDOR,
For the Skin and Complexion, is unequalled for its rare and inestimable qualities. The radiant bloom it imparts to the cheek, the softness and delicacy which it induces of the hands and arms, its capability of soothing irritation, and removing cutaneous defects, discolorations, and all unsightly appearances, render it indispensable to every Toilet. Price 4s. 6d. and 8s. 6d. per Bottle.

#### ROW LANDS' OD COR PEARL DENTIFRICE. ODONTO.

CIRAGE ANGLAIS. TINTA INGLESE PER LE SCARPE. ENGLISCHE SCHUHWICHSE.
LUSTRE INGLES PARA ZAPATOS.

# REAL JAPAN BLACKING MADE BY

# DAY AND MARTIN,





## HIGH HOLBORN.

This inestimable composition, with half the usual labour, produces a most brilliant Jet Black, fully equal to the highest Japan Varnish; affords peculiar nourishment to the leather; will not soil the finest linen; is perfectly free from any unpleasant smell, and will retain its virtues in any climate,

Sold throughout the civilised world—in Bottles at 1s. Gd., 1s, and Gd. each.

#### SPECIAL NOTICE.

The public is hereby cautioned, that the Label of the above Eminent Manufacturers is closely imitated upon spurious and worthless descriptions; and purchasers are, therefore, particularly requested to observe that the article supplied to them bears the Signature of the Firm, as at foot, and Address in full—without which none is genuine.

Day martin.

THE

## PATENT PLUMBAGO CRUCIBLE COMPY.

PATENTEES OF THE PLUMBAGO MELTING POTS.

MANUFACTURERS AND IMPORTERS OF ALL DESCRIPTIONS OF

Melting Pots, Crucibles, and other Fire Standing Goods, BATTERSEA WORKS, LONDON, S.W.

THE Crucibles manufactured by this Company have been in most successful use for many years. They are now used exclusively by the English, Australian, and Indian Mints; the French, Russian, and other Continental Mints; the Royal Arsenals of Woolwich, Brest, and Toulon, &c. &c.; and have beadopted by most of the large Engineers, Brass Founders, and Refiners in this country and abroad. The great superiority of these Melting Pots consists in their capability of melting on an average Forty Pourings of the most difficult metals, and a still greater number of these of an ordinary character, some of them having actually reached the extraordinary number of 96 meltings.

They are unaffected by change of temperature, never crack, and become heated much more rapidly than any other Crucibles. In consequence of their great durability the saving of waste is also very considerable.

considerable.

The Company have recently introduced Crucibles especially adapted for the following purposes, viz., MALLEABLE IRON MELTING, the average working of which has proved to be about seven days; STEEL MEITING, which are found to save nearly a ton and a half of Fuel to every ton of Steel fused, and for ZING MELTING, lasting much longer than the ordinary Iron pots, and saving the great loss which arises from mixture with Iron.

The following are a few of the numerous Testimonials which the Company have received:-

"ROYAL LABORATORY, WOOLWICH ARSENAL, March 13, 1862.

"In reply to your letter, requesting a Testimonial as to the value of the Patent Plumbago Crucibles, I beg to state that these Crucibles have now been used in this department for melting gun-metal, &c., for upwards of two and a-half years, and are found to answer better than any other description. They endure, on an average, from five to six days, and the quantity melted in an 80 lb. Crucible, before it becomes unserviceable, varies from 25 to 36 cwt.

"E. W. BOXER, Superintendent."

"ROYAL MINT, March 13, 1861.

"I beg to certify that the Plumbago Crucibles of the Plumbago Company have for some time been adopted in this establishment to the exclusion of all others, and have been found to be of excellent quality.

"The original cost is considerable, but in use they are in the end found to be more economical than any other Crucibles, on account of their endurance in the fire and general freedom from casualties.

"ROBERT MUSHET."

"Having adopted your Plumbago Melting Pots, which we use to a considerable extent, for the last few years. We are so highly satisfied with their quality that we should on no account think of using any other, we find them more efficient, less liable to break, and a great saving in time. We have much pleasure in stating that they work to our entire satisfaction. 50,000 ozs. and upwards have been melted in one 1000 oz. Pot, and sometimes a larger quantity.—We are, yours truly,

"BROWN & WINGROVE, Refiners to the Bank of England."

"These Crueibles, although dear in first cost, in consequence of being made entirely of pure Plumbago, possess qualities that have never been hitherto approached. I have now used them between two and three years, and must add that I cannot say too much in their praise.

"Each Crueible runs from 40 to 60 pourings of pure metal, and can with safety be dipped in cold water when at a red heat, and used again immediately, as if it had not undergone any change of temperature. All the Crueibles that I have had last an entire week, and we never have an accident, they literally wear out, &c. &c.

(Signed) "CHARLES DIFFICKY Master of the Freinch Mint."

"CHARLES DIERICKX, Master of the French Mint." (Signed)

"Upon the recommendation of Mon. Charles Dieriekx, Director of the Paris Mint, we tried your Patent Crucibles, and have used them for the last three years. We can fully endorse M. Charles Dierickx's published opinion. "F. T. ARNOULD, for DE ROTHSCHILD & SONS."

"ASSAY OFFICES, 78 & 79, HATTON GARDEN, LONDON, E.C., October 14th, 1858,
"We have much pleasure in adding our testimony in favour of your Patent Plumbago Crucibles,
which are superior to anything of the kind we have eyer used.—We remain, yours truly,
"JOHNSON & MATTHEY."

"In reply to your letter, we write to say, that your Patent Plumbago Crucibles (which we have been using during the last three years), are much superior to anything of the kind we have ever met with, and can recommend them both for their safety and durability.—We are, yours truly, "MARTIN, HALL, & CO."

"We have much pleasure in testifying to the excellent quality of the Crueibles hitherto supplied by you, and hope shortly to send you further orders.—Yours truly,

"SHARP, STEWART & CO."

"RAILWAY CARRIAGE, WAGON, WHEEL, AND IRON MANUFACTORY,
OPENSHAW, MANCHESTER.
"In reply to your enquiry, I have much pleasure in testifying to the excellent quality of your
Patent Plumbago Crucibles, which I have now been using for nearly eighteen months. I consider that
they are the best Crucibles I have ever used, and more economical than any other kind. I shall continue to use them in preference to any other description so long as the quality is maintained.—Yours
faithfully,
"JOHN ASHBURY."



#### UNITED STATES OF AMERICA.

## KINGSPORD'S

#### OSWEGO PREPARED CORN,

FOR PUDDINGS, CUSTARDS, BLANC MANGE, &c.,

Is the preparation of Indian Corn that was honourably mentioned at the Great Exhibition, 1851. It can be used for any purpose as Arrowroot, to which it will be found cheaper, and in many respects superior. Its economy, its excellence, and various uses, commend it as a "Popular Household Store."

This article was first made known to the people of America in the year 1849, and rapidly acquired an extensive sale throughout that Continent. It was introduced into this country in the year 1851, and has since obtained a great success, which, as usual in this age of competition, has caused many imitations, the proprietors of some of which, in addition to other unworthy statements, have the audacity to make a public claim to originality. The Proprietors of the OSWEGO AMERICAN PREPARED CORN have alone the right, without reservation, to claim for their manufacture of a Food from Indian Corn, the title of Original.

Sold by most Grocers throughout the country, in 1 lb. and \( \frac{1}{2} \) lb. Packets.

WHOLESALE AGENTS.

ROBINSON, BELLVILLE, & CO., LONDON. WILLIAM BOALER & CO., MANCHESTER.

### ROBINSON'S PATENT BARLEY

Is used for making a delicious Custard Pudding, for Barley Cakes, for thickening Broths and Soups for Infants' and Children's Food, for Invalids' Diet, and is preferred to Pearl Barley for making Barley Water.

## ROBINSON'S PATENT GROATS,

The most esteemed and best known preparation for making pure and delicate Grucl, a standard Food in the Sick Room, a nutritious Supper for the Aged, and all persons of weak digestion.

The above Patent articles for more than forty years have maintained their position as the finest and purest preparations of the Barley and the Oat. Modern Chemistry has shown that they are rich in flesh-forming matter, and contrast favourably with Sago, Arrowroot, Tapioca, Corn Flour, and other carbonaceous starches. The Patent Barley and the Patent Groats, whilst equal in facility of digestion, are superior in nutritive value to Arrowroot, &c., the former articles containing four times more nutritious or flesh-forming matter than the latter. This important fact should not be lost sight of when Food for the Infant or Invalid is ordered.

PREPARED AND SOLD WHOLESALE AND FOR EXPORTATION BY

ROBINSON, BELLVILLE, & Co.,

PURVEYORS TO THE QUEEN,

64, RED LION STREET, HOLBORN, LONDON.
ESTABLISHED 1764.

#### BE CAREFUL WHAT YOU EAT.

#### BORWICK'S BAKING POWDER,

For making Digestive Bread without Yeast, and Puddings and Pastry with half the usual quantity of Eggs and Butter, has long been so distinguished by its healthfulness and general utility, as to require no puffing by the Proprietor.

The recommendations of such gentlemen as the Queen's Private Baker; the late Sir William Burnett, Director-General of the Medical Department of the Navy; Dr. Hassall, Analyst to the Lancel, and Author of "Food, and its Adulterations;" Captain Allen Young, of the Arctic yacht "Fox," and other Gentlemen, of the highest eminence, who have no interest in telling lies to promote its sale, are sufficient to satisfy every unprejudiced mind of its superiority over every other Baking Powder, and is much stronger evidence of its excellence than anything the manufacture an himself say in its praise. It is free from alum, found in most of the worthless imitations. Try it once, and you will never use the trash made from inexpensive materials, and recommended by unprincipled shopkeepers, because they realize a larger profit by the sale.

As you wellaw your health, insist upon having Bowing Bowing Powder, and

As you value your health, insist upon having Borwick's Baking Powder only. Sold Retail by most Druggists, Grocers, and Oilmen, in 1d., 2d., 4d., and 6d. packets, and 1s. boxes.
Wholesale by

G. BORWICK, 21, Little Moorfields, E.C.

#### THE ONLY SURE SPECIFIC FOR CONSUMPTION.

Conveys artificially to the lungs of the delicate and consumptive, OZONE, the vital principle in exygen, without the effort of inhalation, and has the wenderful effect of reducing the pulse to its proper standard, while it strengthens and invigorates the system—restoring the consumptive, unless in the last stage, to health. The deodorfising properties of OZONE, and its beneficial influence upon an impure atmosphere, are now beginning to be fully understood and appreciated; hence, when medicine ceases to have its effect, delicate persons are ordered to the sea-side, and other localities, where the atmosphere is better charged with OZONE. The idea of impregnating Cod Liver Oil with an element so essential to life and health, and thus conveying it, in increased proportions, to the lungs, was conceived by Mr. DUGALD CAMPBELL, Analytical Chemist to Brompton Consumption Hospital; and its wonderful effect in reducing the pulse and restoring to health was first proved by Dr. THOMPSON, Physician to the said Hospital. Its efficacy has since been borne out by some of the most eniment men of the day, who have succeeded not only in restoring the most delicate to health, but in effectually curing numerous cases of incipient econsumption by its use. The Licensec could add nucerous testimonials in confirmation of the above, but as OZONIZED COD LIVER OIL is not a quack medicine, but a specific for which Letters Patent have been taken out, and the beneficial effects of which must be so obvious to every thinking mind, he prefers appealing to the good sense of the public to by it (if under the supervision of a medical man, so much the better), feeling a confidence that is beneficial effects will soon become so apparent, that the latter will recommend, and the former will use, no other.

Sold by all Chemists—Half-pint bottles, 2s. 6d.; pints, 4s. 9d.; and quarts, 9s.

## SAMUEL BERGER & CO.,

BY SPECIAL APPOINTMENT

SOLE MANUFACTURERS OF

W. T. BERGER'S IMPROVED PATENT RICE STARCH.

## GREAT EXHIBITION MEDAL, 1851.

The continuous and increasing sale of this old established Starch, well-known in the Home as also in the Colonial Markets, is its best recommendation, and proves the excellence which obtained it a Prize Medal at the last Exhibition. The greatest care is taken in every department of the manufacturing process, that the make is always of one uniform quality, and the specimens now shown will, it is believed, bear comparison with any. It is recommended that, as far as practicable, purchases should be made only in the original packages of 5 lb., 1 lb., ½ lb., ¼ lb., and 2 oz., each of which bears the names of the Makers and Patentee.

SOLD BY ALL RESPECTABLE GROCERS, &c., AND WHOLESALE AT THE WORKS,

BROMLEY-BY-BOW, LONDON, E.

# CLAYTON, SHUTTLEWORTH, & CO.,

ALSO AT

78, LOMBARD STREET, LONDON;
125, WEISZCÄRBER, VIENNA;

AND

GEGENÜBER DEM BAHNHOF, PESTH;

MANUFACTURERS OF PORTABLE AND FIXED STEAM-ENGINES;
STEAM CULTIVATING MACHINERY:

Improved Portable Combined Thrashing and Winnowing Machines;

CORN-GRINDING MILLS; FLOUR-DRESSING MACHINES; CIRCULAR-SAW BENCHES:

Pumping Machinery for Irrigation; Loam and Mortar Mills; &c. &c.

For the extraordinary increase in their business since the Great Exhibition of 1851 CLAYTON, SHUTTLEWORTH, & Co. avail themselves of the present most fitting opportunity of thanking their friends in all parts of the world. They trust they may still be favoured by their future commands, which they will do all in their power to deserve.

The manufacture of Steam-Engines has been developed in a most extraordinary degree, within the last few years, in England; Engines of the class made by CLAYTON, SHUTTLE-WORTH, & Co. have taken the most prominent place in this development.

Commenting on Agricultural Machinery, in the Great Exhibition of 1851, it was considered a remarkable circumstance that one Firm (CLAYTON, SHUTTLEWORTH, & Co.) should have made the *enormous* number of 140 Engines in one year; whereas, in the year just passed, more than four times that number has been constructed and sold, and it has still been found necessary to increase facilities of manufacture, to keep pace with the increased demand.

With every facility for Manufacture, Works the most comprehensive, Plant and Tools of he most modern and best construction, and every other necessary means and appliance at command, Clayton, Shuttleworth, & Co. feel confident they will maintain the position they have long held as the first House of the class.

#### ILLUSTRATED AND PRICED CATALOGUES

With particulars of the new Patent Thrashing Machine, and Steam Cultivating and Ploughing Machinery, can be obtained at any of the addresses at the head of this page; and at

Classes 8 and 9 of the Machinery Department of the Great Exhibition of 1862.

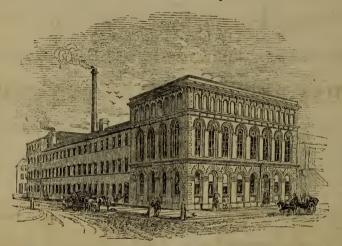
MACHINERY PACKED FOR EXPORT IN THE MOST PERFECT MANNER, THIS FIRM HAVING HAD THE GREATEST EXPERIENCE IN SUCH MATTERS.

## F. & C. OSLER,

45, OXFORD STREET, LONDON, W.,

## CRYSTAL GLASS CHANDELIERS,

CANDELABRA, LUSTRES, WALL LIGHTS,
TABLE GLASS, &c. &c.



CRYSTAL GLASS CHANDELIERS, for Gas and Candles. WALL LIGHTS & MANTEL-PIECE LUSTRES, for Ditto. GLASS DINNER SERVICES, for 12 persons, from £7 15s. GLASS DESSERT SERVICES, for 12 persons, from £2.

ORNAMENTAL GLASS ENGLISH AND FOREIGN SUITABLE FOR PRESENTS,

All Articles marked in Plain Figures.

MESS, EXPORT, AND FURNISHING ORDERS PROMPTLY EXECUTED.

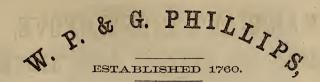
LONDON-

SHOW ROOMS-45, OXFORD STREET, W.

BIRMINGHAM-

MANUFACTORY AND SHOW ROOMS-BROAD STREET.

ESTABLISHED 1807.



## 358 & 359, OXFORD STREET, W.

NEXT TO THE PANTHEON,

AND

155, NEW BOND STREET, W. LONDON,

## CHINA AND GLASS MANUFACTURERS.



DINNER AND DESSERT SERVICES.

GLASS IN EVERY VARIETY. TOILETTE SERVICES, &c.

## WEDDING AND BIRTHDAY PRESENTS.

SERVICES TO ORDER WITH CRESTS, MONOGRAMS, &c.

SAMPLES SENT CARRIAGE FREE.

SEE CLASSES 34 AND 35 IN THE 1862 INTERNATIONAL EXHIBITION.

# MARSHALL & SNELGROVE, PORRIGH AND BRITISH SILK WEBCERS, DRAPERS, &c.,

II, I2, I3, I4, I5, & 20, VERE STREET, I5I, I52, I53, I54, I55, I56, OXFORD STREET,

Respectfully invite attention to the undermentioned Departments:-

British and Foreign Silks. Irish Poplins. Fancy Dresses and Alpacas. Cloaks and Shawls. Millinery and Dressmaking. Ladies' Outfitting. Hosiery. Ribbons. Haberdashery. Jewellery.

## MARSHALL & SNELGROVE'S CENERAL MOURNING WAREHOUSE,

13, 14, 15, VERE STREET.

Every requisite for Court, Family, or Complimentary Mourning; Silks; Crapps Paramattas; Alpacas; &c., &c.

MOURNING MILLINERY, AND DRESSMAKING.

## MARSHALL & SNELGROVE'S LINEN WAREHOUSE,

151 & 152, OXFORD STREET, CORNER OF VERE STREET,

HOUSEHOLD AND DAMASK TABLE LINEN, Of English, Irish, Scotch, and Foreign Make.

#### MARSHALL & SNELGROVE'S

CARPET, FURNISHING, & UPHOLSTERY WAREHOUSE,

156, Oxford Street, and 4, 5, 6, & 7, Marylebone Lane.

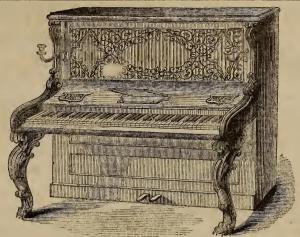
BRUSSELS, KIDDERMINSTER, AND OTHER CARPETS, RUGS, &c.

Muslin Curtains, Damasks, Chintzes, Cornices, &c.

UPHOLSTERY WORK IN ALL ITS BRANCHES.

DERSONS proceeding to India or other Colonies are invited to consult.

The extensive Catalogues of the Firm of ROBERT COCKS & CO. (supplied gratis and post free), and make their selection before leaving Engiand. Monthly selections of Marskal Novelties made up for the Overland Mails. Wholesale Orders excented with accuracy and promptinde. Pranofortes warranted for all climates.



ROBERT COCKS & CO.'S

NEW DRAWING ROOM

#### SEMI-COTTAGE PIANOFORTE-£35.

IN ELEGANT WALNUTWOOD CASE,
WITH REGISTERED BLACK KEYS, AND EVERY IMPROVEMENT.

Robert Cocks & Co., 6, New Burlington Street, & 4, Hanover Square, London, W. Music Publishers to Her Most Gracious Majesty the Queen and the Emperor Napoleon III.



Lady's Crinoline Riding Boot.



Lady's Crinoline Elastic Ankle Boot.



Gentleman's Crinoline Riding Boot.

Boot Makers to H.R.H. the Prince Consort and H.R.H. the Prince of Wales,

PATENTEES OF THE CRINOLINE BOOTS,

89, REGENT STREET, W.,

SUCCESSORS TO RICHARD HALL,

(The inventor of the Pannus Corium, and of the improved Elastic Enamelled Cloth),

Have recently obtained Her Majesty's Royal Letters Patent for making boots, shoes, and gaiters of various descriptions of hair, which will be found to supersede, to a great extent, the use of leather in the upper parts or tops of boots. The Crinoline Boots are made for ladies, gentlemen, and children; they allow freedom of action and circulation to all the tender organs of the foot and ankle, are light, durable and elegant; they retain their position equal to any boot, are applicable to every shape or fashion, and may truly be called ventitating boots. The Crinoline Riding Boots are admirably adapted for ladies as well as gentlemen, and especially suited for military gentlemen in the Colonies.

Patented in France and Belgium. - Exhibitors in Class 27 of the International Exhibition

#### FURNITURE AND DECORATION.

PRIZE MEDAL, GREAT EXHIBITION OF 1851.
GOLD MEDAL OF HONOUR, EXPOSITION UNIVERSELLE, PARIS, 1855.

#### JACKSON & GRAHAM

Respectfully inform the Nobility and Gentry that they have recently made great additions to their former extensive premises, which render their Establishment the largest and most complete of its kind in this or any other country.

The spacious Show-rooms and Galleries comprise a superficial area of 27,000 feet, and are filled with an unrivalled stock, the prices of which are all marked in plain figures at the

most moderate rate for ready money.

The extensive Manufactory adjoining, with Machinery worked by Steam Power, is fitted with all means and appliances to insure superiority and economize cost.

Each of the undermentioned Departments will be found as complete as if it formed a

separate business, viz.:-

Paper Hangings, Painting, and Interior Decorations of all kinds. Experienced workmen sent to all parts of the kingdom.

sent to all parts of the kingdom.

Carpets of superior manufacture of every description.

Cabinet Furniture, Chairs, Sofas, Ottomans, &c.

Silk and Silk and Wool Damasks, Aubusson and Venetian Tapestries, Chintzes, Utrecht Velvets, Arras, Reps, Merino Damasks, Cloths, &c. &c.

Bedsteads of Iron, Brass, and various Woods, and superior Bedding and Mattresses of all kinds. (Four Show-rooms, each 120 feet long, are devoted to this Department.)

Plate Glass, Carving and Gilding.

Gallery of Bronzes d'Art (sole depôt for the productions of F. Barbedienne & Co., Paris), Clocks, Candelabra, Vases, and Ornamental Porcelain.

The Public are thus enabled to select their Paper Hangings or Decorations, Carpets, Curtains, and Furniture all in harmony with each other, without the trouble and inconvenience of going to different houses.

> 33, 34, 35, 37, & 38, Oxford Street, Perry's Place, Freston Place, and Newman Yard, adjoining.

## GRANT & GASK,

## SILK MERCERS & GENERAL DRAPERS.

SOLE EXHIBITORS AND MANUFACTURERS OF THE

#### ROYAL TISSUE DE VERRE.

CLASS 20; ALSO EXHIBITORS OF

Superb Foreign and British Silks, beautiful specimens of Irish Table Linen. Shawls, and various articles manufactured expressly for their Establishment,

HAVE THE LARGEST STOCK IN THE METROPOLIS OF

## SILKS OF EVERY DESCRIPTION, MANTLES, SHAWLS, FANCY DRESSES,

MUSLINS, BARECES, MUSLINS DE SOIE, RIBBONS, LACE COODS, HOSIERY, &c. &c.

Every Article is marked in plain figures, at the LOWEST Wholesale Prices for ready money.

58, 59, 60, 61, 62, OXFORD STREET, 3, 4, 5, WELLS STREET. CARRIAGE ENTRANCE TO THE SALOONS-5, WELLS STREET.



## MR. C. F. HANCOCK,

JEWELLER AND SILVERSMITH TO THE PRINCIPAL SOVEREIGNS AND COURTS OF EUROPE.

SOLICITS the honour of a visit to inspect his New Stock of Jewellery and Works of Art and taste in Gold and Silver, now displayed in the New Show Room which he has recently added to his premises. Miniature Medals of the Order of the Bath, Legion d'Honneur, the Medjidie, with all the different Clasps; also all the Miniature Indian Medals to the present time, with their Clasps, Bars, and Ribbons, including the

CRIMEAN, FRENCH, SARDINIAN, CAFFRE, AND CHINESE. GREAT VARIETIES OF RACE CUPS AND PRESENTATION PLATE. N.B.—A LARGE STOCK OF SECOND HAND PLATE.

THE VICTORIA CROSS.

The Miniature Victoria Cross, made from gun-metal taken at Sebastopol, can only be obtained at

C. F. HANCOCK'S,

JEWELLERS' COURT, INTERNATIONAL EXHIBITION, 1862, 38 & 39, BRUTON STREET, BOND STREET, LONDON.

## WATERPROOFS FOR INDIA.

#### EDMISTON & SON,

Sole Manufacturers of the only Waterproof Clothing guaranteed to withstand the climate of India.



#### THE POCKET SIPHONIA

(Weight 12 ozs.).

Price from 40s.; all Silk, 50s. to 60s. This Coat can be carried in the pocket. Stout Siphonias, 35s. Leggings, 10s. 6d. Fishing Stockings, 21s. per pair. Portable Folding Bath. Air Beds, Camp Sheets, Folding Buckets, &c. None should go to sea without Life Belts, 10s. 6d. each.

#### PORTABLE INDIA-RUBBER BOATS.

Designed expressly for the Indian rivers, to carry one or more persons, weighing from 10 to 40 lbs. Price £7 10s., £10 10s., and £18 18s., folding in a compass of 3 feet.

Knapsacks for Tourists, 18s. 6d. each.

#### EDMISTON & SON,

INDIA RUBBER MANUFACTURERS, 5, CHARING CROSS, (Late 69, STRAND),

OPPOSITE THE STATUE OF CHARLES I.

None are superior."—Art Journal. "Theirs are the finest."—Photo. News. "Soft, brilliant, and full of life."—Athenœum.

## ALBUM PORTRAITS,

TEN FOR 10s., OR TWENTY-ONE FOR £1.

## AHBUM8

For the above, to hold 25, from 3s. 6d. each, with gilt edges and gilt clasp. to hold 50, elegantly bound in Morocco, with gilt clasp, from 10s. 6d. each.

## LONDON PHOTOGRAPHIC AND STEREOSCOPIC COMPANY.

54, CHEAPSIDE (CORNER OF BOW CHURCH YARD), HO, RECENT STREET (OPPOSITE VIGO STREET).

Dressing Rooms, and Lady Attendants.

STEREOSCOPES AND SLIDES IN EVERY VARIETY.

A FINE SERIES OF INSTANTANEOUS PARIS AND LONDON VIEWS.

GEORGE S. NOTTAGE, Managing Partner.

# MCLEAN, MELHUISH, & HAES' PHOTOGRAPHIC PORTRAIT GALLERY.

26, HAYMARKET, S.W.

AND

#### ALDERSHOTT.

(EXHIBITORS IN THE EXHIBITION, CLASS 14.)

MESSRS. McLEAN, MELHUISH, & HAES profess to equal all other houses in their untouched Photographs, and to surpass them in their highly finished Photographic Miniatures; they profess to execute a Coloured Photographic Portrait, so that it will be difficult, if not impossible, to distinguish it from Ivory. A careful inspection of their Specimens, exhibited in Class 14, will show that this is no idle boast.

#### Photographic Views of the International Exhibition of 1862.

EVERY VARIETY PUBLISHED KEPT IN STOCK.

Photographic Apparatus, every requisite for the Professional Artist or Amateur, with full Instructions for use. Sole Depôt for the much admired Universal Objectives.

PRINTERS AND PUBLISHERS TO THE AMATEUR PHOTOGRAPHIC ASSOCIATION.

Sole Agents in England for the Photographs on Enamel of M. Lafon de Camarsac.



FOR THE PROMOTION OF THE KNOWLEDGE AND LOVE OF THE FINE ARTS. Each Subscriber of ONE GUINEA will receive an impression of a fine Engraving from the original picture by T. F. DICKSEE,

#### LABOUR OF LOVE:"

And, in addition, a series of Sixteen Illustrations in outline, by P. PRIOLO, of ALFRED TENNYSON'S POEM,

#### "Idplis of the King,"

BESIDES THE CHANCE OF A PRIZE IN THE NEXT ANNUAL DISTRIBUTION,

TO BE SELECTED BY HIMSELF FROM ONE OF THE PUBLIC EXHIBITIONS, AND COMPRISING PICTURES, STATUARY, CASTS IN BRONZE AND PARIAN, MEDALS, AND OTHER VALUABLE WORKS.

SPECIMENS MAY BE SEEN IN THE CROSS AVENUE.

444, WEST STRAND, May 1, 1862.

GEORGE GODWIN, Honorary Secretaries.

THE USEFUL KNOWLEDGE SOCIETY'S ATLASES.

From the Series of Maps designed by the Society for the Diffusion of Useful Knowledge. The Maps (size 17 by 14 inches) may be had separately, price 6d. each plain, 9d. coloured.

*** Specimen Copies of the Allases are on view at the Exhibition. They are all elegantly bound, and the Maps well coloured.

Concluming Allary 10.

Cyclopædian Atlas, 39 selected Maps, 1 Guinea.

Family Atlas, 80 selected Maps, 3 Guineas.

Atlas of Modern Geography, the entire series of 150 Modern Maps, 5 Guineas, General Atlas, the entire series of 174 Ancient and Modern Maps, 7 Guineas. Complete Atlas, with the addition of 50 Plans of Celebrated Cities, 9 Guineas.

#### THE HARROW EDUCATIONAL ATLASES, VIZ .:-

Senior Modern, 30 Maps, 12s. 6d. | Senior Clas Junior Modern, 14 Maps, 7s. | Junior Clas A Specimen Map gratis on application.

Senior Classical, 23 Maps, 12s. 6d. Junior Classical, 14 Maps, 7s.

A Specimen Map graits on application.

GENERAL ADVERTISEMENT.

The Low Price of the Useful Knowledge Society's extensive Series of Maps, induces the Publisher to state, that they are in every respect of the highest character, whether as to beauty of execution, scale, or accuracy of engraving. The latest discoveries and attentions are inserted on the plates, as soon as fully authenticated, and several of the Maps have been repeatedly re-engraved—the whole series being thus rendered a faithful delinection of the current state of Geographical Knowledge. Detailed Catalogues gratis, and post free.

LONDON: EDWARD STANFORD, 6, Charing Cross, S.W., and at the Exhibition, in Class 29, "Educational Appliances."

Eighth Edition, 5s., Cloth lettered. (Postage 4d.)

RAGONOT'S VOCABULAIRE SYMBOLIQUE ANGLO-FRANÇAIS,
850 Woodcuts (with the text), and 9 whole-page Copper-plates, illustrative of Every-day Objects.
Eighth, and much improved Edition (which should be particularly specified), 4to., 5s., Cloth lettered.

Also, adapted from the above,
SYMBOLISCHES ENGLISCH—DEUTSCHES WORTERBUCH.
Edited and Revised by FALCK LEBAHN, Ph. DR., with nearly 850 Woodcuts, and 8 full-page
Lithographic plates, 8vo., 6s., Cloth lettered.
The above are excellent Manuals for Foreigners.—Translations into other languages are contemplated.

LONDON: LOCKWOOD & Co., Stationers' Court, E.C., and at the Exhibition, Class 29, "Educational Appliances."

Thirty-Fifth Edition, 1s., Cloth lettered. (Postage 1d.)
A TRAP TO CATCH A SUNBEAM.—"Aide-toi, et le ciel t'aidera" is its motto.—Lit, Gaz. Several other Works by same Authoress, uniform in size and price. LONDON: LOCKWOOD & Co., Stationers' Court, E.C.

## THE ATHENÆUM.

From the 5th of October the price of the ATHENÆUM has been THREEPENCE.

Thirty years ago, when the Atheneum came into the hands of its present Proprietors, its price was Eightpence, and its contents, with advertisements, forty-eight columns. Convinced that the circulation of Literary Journals was restricted by high price, and that every advantage offered to the public would bring increase of circulation and authority, the Proprietors reduced the price one-half—to Fourpence. The experiment succeeded, and cheap Literary Journals became the rule.

The Proprietors have always held to the principle then proved. They have given to the public the benefit of every change in the law, increasing the size without increase of price, until the average has become double its former size—above ninety-six columns.

The Proprietors, taking advantage of the abolition of the Paper Duty, therefore resolved that from the 5th of October the price of the Athenæum should be reduced to Threepence.

EVERY SATURDAY, OF ANY BOOKSELLER OR NEWS-AGENT, PRICE THREEPENCE.

Each Half-yearly Volume complete in itself, with Title-Page and Index.

#### THE ATHENÆUM

CONTAINS:

Reviews of every important New Book.

Reports of the Learned Societies.

Authentic Accounts of Scientific Voyages and Expeditions.

Foreign Correspondence on Subjects relating to Literature, Science and Art.

Criticisms on Art, Music and Drama.

Biographical Notices of distinguished Men.

Original Papers and Poems.

Weekly Gossip.

THE ATHENÆUM is so conducted that the reader, however distant, is, in respect to Literature, Science and Art, on an equality in point of information with the best-informed circles of the Metropolis.

SUBSCRIPTION FOR TWELVE MONTHS, 13s.; SIX MONTHS, 6s. 6d.

OFFICE FOR ADVERTISEMENTS:

#### 20, WELLINGTON STREET, STRAND, LONDON, W.C.

Newspaper for the Gardening and Farming Interest.

Every Saturday, price Fivepence, or Sixpence stamped, each Volume complete in itself,
Thirty-two frequently Thirty-six Folio Pages,

# THE GARDENERS' CHRONICLE AGRICULTURAL GAZETTE:

A WEEKLY RECORD OF RURAL ECONOMY AND GENERAL NEWS.

THE HORTICULTURAL PART EDITED BY PROFESSOR LINDLEY ..

OFFICE FOR ADVERTISEMENTS:

41, WELLINGTON STREET, COVENT GARDEN, LONDON, W.C.

#### BLACK'S GUIDE TO LONDON, 1862.

Just Published in a neat portable Volume,



A Complete Guide to all the Sights of the Metropolis and Places of Interest in the Vicinity. Illustrated by a large and accurate Plan of the City—Map of the Environs—Plans of the Exhibition and Public Buildings—Views, &c.

In a neat Case for the pocket,

#### BLACK'S NEW PLAN OF LONDON,

AN ACCURATE GUIDE TO THE STREETS AND PUBLIC BUILDINGS.

In neat portable volumes, illustrated with Maps, Charts, and Views.

### BLACK'S GUIDE BOOKS

ENGLAND, 10s. 6d.
SCOTLAND, 8s. 6d.
IRELAND, 5s.
ENGLISH LAKES, 5s.
WALLES, N. & S., 5s.
NORTH WALES, 3s. 6d.
YORKSHIRE,
DERBYSHIRE, 2s.
WATERING PLACES,
2s. 6d.

SOUTH OF ENGLAND. KENT, 2s. larger edit., 5s. SURREY, 5s. SUSSEX, 1s. 6d. HAMPSHIRE, 2s. ISLE OF WIGHT, 1s. 6d. DORSET. DEVON. CORNWALL. GLOUCESTER, HERE-

#### BLACK'S TRAVELLING MAPS.

FORD.

ENGLAND, 4s. 6d., 2s. 6d. SCOTLAND, 4s. 6d., 2s. 6d. DITTO, large 12-sheet Map, each sheet 2s.

IRELAND, 2s. 6d. LAKE DISTRICT, 2s. 6d. WALES, N. & S., 1s. 6d.

### INDISPENSABLE WORKS ত্রো OF REFERENCE ক্রিড

#### ENCYLOPÆDIA BRITANNICA;

OR

DICTIONARY OF ARTS, MANUFACTURES, SCIENCES, & GENERAL LITERATURE.

In 21 Vols. Quarto and Index.

Eighth Edition, Illustrated by upwards of 5000 Engravings on Wood and Steel.

PRICES:

In Full Cloth . . . . . . . Price £25 12 In Half Russia, Marbled Edges . . . . 82 2

#### BLACK'S GENERAL ATLAS;

A SERIES OF FIFTY-SIX MAPS, BEAUTIFULLY COLOURED, OF THE PRINCIPAL COUNTRIES AND DIVISIONS OF THE WORLD.

Containing all the Latest Discoveries, and a Map showing the

#### SEAT OF WAR IN AMERICA.

Accompanied by an Alphabetical Index of 65,000 Names, forming a ready Key to the places mentioned in the Maps.

In Folio, Half Bound Morocco, Gilt Edges, price £3.

"For fiction read Scott alone; all novels after his are worthless."—CHARLOTTE BRONTE.

### WAVERLEY NOVELS

#### COMPLETE SETS.

- £2 2s. THE PEOPLE'S EDITION, in 5 large vols. Royal 8vo. cloth, gilt backs. Illustrated with 100 full page woodcuts and a portrait of the Author.
- £3 10s. THE CABINET EDITION, in 25 handy vols. cloth lettered, with frontispiece and vignette. Each volume contains an entire novel.
- £6 10s. THE EDITION OF 1847, in 48 vols. 12mc, with frontispiece and vignette. Printed in very readable type. Each novel is divided into two vols.
- £10 10s. THE NEW LLUSTRATED EDITION, in 48 vols. fcap 8vo. with upwards of 1500 woodcuts and 96 steel engravings. Printed from a new and beautiful type. This edition is a continuation of the Abbotsford and Author's Favourite editions.
- £12 12s. THE LIBRARY EDITION, in 25 vols. demy 8vo. illustrated with 204 fine steel engravings by the most eminent artists of their time, and printed in large and legible type. This edition, which cost £15,000 in its production, should find a place in every gentleman's library.

#### SIR WALTER SCOTT'S POEMS.

In One Vol. 12mo. cloth gilt, price, 5s.

#### SCOTT'S POETICAL WORKS,

Containing the Author's Notes and latest Corrections, and Illustrated with several Woodcuts and a Portrait of the Author.

Descriptive Catalogues of Sir Walter Scott's Works can be had from any Bookseller, and specimen pages will be forwarded by the Publishers on application.

EDINBURGH: ADAM AND CHARLES BLACK.

LONDON: SOLD BY ALL BOOKSELLERS.

### EUROPEAN AND COLONIAL

# COMPANY

No. 122, PALL MALL, LONDON, S.W.

ESTABLISHED 1858 FOR THE SUPPLY OF PURE WINES OF THE HIGHEST CHARACTER AT A SAVING OF AT LEAST 30 PER CENT.

### ROYAL VICTORIA SHERRY (the Standard of Excellence), 27s. BEAUJOLAIS, 20s. per dozen.

SPLENDID OLD PORT. SPLENDID OLD PORT. . . . . 37s.
(Ten years in the wood.)
PALE COGNAC BRANDY . 48s, and 56s.
ST. JULIEN CLARET . 18s., 20s., 24s.

(Equal to that usually charged 60s, per dozen.

EXCELLENT DINNER SHERRY 20s. and 24s. FINE OLD PORT . . . . 24s, and 30s.

BOTTLES AND PACKAGES INCLUDED.

Six Dozen delivered free to any Railway Station in England or Wales. Terms—Cash, or Reference. Price Lists sent free on application.

WILLIAM REID TIPPING, MANAGER.

N.B.-Wines and Spirits Shipped to all parts of the World, FREE ON BOARD, at above rates, with usual allowance TO THE TRADE.



### STORES-314, OXFORD STREET,

(NEAR HANOVER SQUARE.)

### CELLARS-MARYLEBONE COURT-HOUSE.

Wines are shipped direct to this Company from the Growers, who are part Proprietors.

All articles sold at this Establishment warranted pure; and as quality is the only test of cheapness, buyers may rely on a saving of 25 per cent. on the Wines, and a large percentage on Spirits.

CLARETS, HOCKS, and MOSELLES, 1-8-, 158, 188-, 228-, 248-, 288-, 348-, 368-, 428-, 558-, 608-, to 728-, SHERRIES, from 188- PORTS, from 208- CHAMPAGNES, SPARKING HOCKS, and MOSELLES, 328-, 368-, 428-, 528-, and 608- Moët's and Momm's, first quality, 608- Widow Cliquot's, 768- IMPERIAL SHERRY, at 368- PORT, at 368- INVALIDS' PORT, 308- CLARETS, at 148- and upwards.

OLD BOTTLED PORTS, CHOICE SHERRIES, DELICATE HAUT RHINE, and other RHINE WINES, OLD IRISH and SCOTCH WHISKIES, including the Gem of the Emerald Isle, and OLD BIANDIES, including Martell's, Hennessy's, VICHY and other MINERAL WATERS imported.

VICHY and other MINERAL WATERS imported.

#### FULL PRICED LISTS ON APPLICATION.

Orders received at all Stations of the LONDON DISTRICT TELEGRAPH COMPANY free of Charge a to Sender.

#### IMPORTANT FEATURE-INFALLIBLE SECURITY.

In order to supply the demands of our Customers, we bottle BASS & CO. S PALE ALE, GUINNESS'S STOUT, and BARCLAY'S PORTER, all secured with Patent Trade Mark Capsules, thus effectually preventing the refilling of bottles with any other Ales or Stout, and sold at usual Prices.

TREET.

### SATT & CO.'S

#### EAST INDIA AND BURTON ALES

MAY BE OBTAINED IN CASK DIRECT FROM THE

#### BURTON-ON-TRENT, BREWERY,

OR FROM THE UNDERMENTIONED STORES :-

LONDON									18, STRAND.
LIVERPOOL					1				72, HENRY STREET.
MANCHEST	ER								37, Brown Street.
NEWCASTL	E-Ol	V-TY	NE						MANOR CHARE.
BIRMINGHA	LM.								OLD COURT HOUSE, HIGH ST
NOTTINGHA	A.M		•						44, GREYHOUND STREET.
WOLVERHA	MP'	TON							14, Snow Hill.
SHEFFIELD									12, GEORGE STREET.
BRISTOL									10, STEPHEN STREET.
DUBLIN .									11, TEMPLE LANE.
BELFAST									4½, HILL STREET.
GLASGOW						,		-	ST. VINCENT PLACE.
LEITH .									75, Constitution Street.
DUNDEE .									16, DOCK STREET.

The Ales may also be procured in casks of 18 gallons and upwards, and in glass from the principal Bottlers in the United Kingdom, a list of whom may be had on application at the Brewery, or at any of the Branch Offices.

Ales for Export Brewed Specially for Foreign Consumption.

### INTERNATIONAL

Reserved for special introduction at the Exhibition of 1862.

No more desirable a result can possibly follow the opening of the International Exhibition of 1862 than the introduction to public notice of the above Pure, Fine-flavoured, and Mellow Spirit, which equals, if not surpasses, the First Brands of Cognac, at a saving of fully one-third to the consumer.

36s. per gallon.

Sample Bottles may be had at 4s. 6d.

Raggett (late Blockey), 21, Duke Street, St. James's.—Established 100 years.

RAGGETT (late BLOCKEY) confidently submits the following WINES as the best in the English Market, at their respective quotations:—

Pure Light Claret, from the Vineyards of the Domaine de Lascombes, Médoc Duff Gordon's Select Pale Dinner Sherry
Choice Old Pale and Golden Sherries
Superb Dry Pale Sherry, Vintage 1841
Cockburn & Co.'s High-diavoured, Old Crusted Port, 5 years in bottle
Pommery & Greno's Dry Champagne 30s. per dozen. 36s. .99 42s. 48s.

Raggett (late Blockey), 21, Duke Street, St. James's.—Established 100 years.

#### BLOCKEY'S LONDON

This pure and highly nourishing malt beverage stands unrivalled for its restorative properties, as an article of daily food.

DR. HASSALL'S REPORT:—"I have carefully analysed Blockey's well-known Stout, as obtained from 21, Duke Street, St. James's, and find it to be a genuine, most wholesome, and highly nourishing beverage, less heavy, and consequently more digestible than London Stout in general.—Signed, ARTHUR HILL HASSALL, M.D., London; Analyst of the Lancet Sanitary Commission."

Casks of 4½, 6, 9, and 18 gallons, at 1s. 8d. per gallon; 3s. per dozen pints, 5s. quarts. Scotch, Burton, and Bass' and Allsopp's Pale Ales, in like quantities, at 2s. per gallon.

Raggett (late Blockey), 21, Duke Street, St. James's.—Established 100 years.

# BASS & CO.'S ALES.

## PASS, RATCLIFF & GRETTON

beg to announce that their ALES may be obtained in Butts (108 Gallons), Hogsheads (54 Gallons), Barrels (36 Gallons), and Kilderkins (18 Gallons), from the BREWERY, BURTON-ON-TRENT; from their STORES as under; and in Cask, as well as in Bottle, wholesale from all respectable WINE AND BEER MERCHANTS; and in retail on Draught, and in Bottle from the LICENSED VICTUALLERS.

LONDON	3 Wharf, City Basin, E.C.
LIVERPOOL	28, James Street.
MANCHESTER	34, Corporation Street.
DUBLIN	66, Middle Abbey Street.
CORK	10, Lavitt's Quay.
BELFAST	10, Hill Street.
GLASGOW	43, Dunlop Street.
NEWCASTLE-on-Tyne	Trafalgar Goods Station.
BIRMINGHAM	Newhall Street.
ST0KE	Company's Wharf.
WOLVERHAMPTON	Market Street.
BRISTOL	Tontine Warehouses, Quay Head.
NOTTINGHAM	1, Long Row.
<b>DERBY</b>	Corn Market.
DEVON & Cornwall	42, Union St., Plymouth.
SHREWSBURY	Wyle Cop.

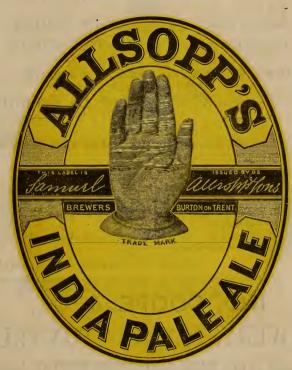
# SAML ALLSOPP & SONS

BREWERS,

### BURTON-ON-TRENT,

DEG TO ANNOUNCE that the Contractors for the Refreshment Department of the International Exhibition obtain their supplies of Pale Ale from Messrs. Samuel Allsopp & Sons' Brewery, at Burton-on-Trent.

MESSRS, ALLSOPP TAKE THIS OPPORTUNITY OF STATING THAT THEIR LABEL



FOR BOTTLED ALE IS AN EXACT FAC-SIN

Messrs. Allsopp & Sons' Pale Mild and Strong Ales are supplied (Carriage Free) from their Stores at

LONDON—61 King William Street LIVERPOOL—Cook Street MANCHESTER—Ducie Place LEEDS—Commercial Buildings BIRMINGHAM—Upper Temple St. DERBY—London Road LEICESTER—Granby Street BATH—5 Edgar Buildings
DUDLEY—Burnt Tree
CHESTERFIELD—Low Pavement
NOTTINGHAM—Maypole Yard
WOLVERHAMPTON—Exchange St
WORCESTER—The Cross
STOKE-UPON-TRENT—Wharf St.

SOUTH WALES—13 King St. Bristol DUBLIN—1 Crampton Quay CORK—25 Cook Street GLASGOW—115 St. Vincent Street EDINBURGH—{47 North Bridge EDINBURGH—{11 Union Street Lane PARIS—279 Rue St. Honoré

ON THE SAME TERMS AS FROM THE BREWERY AT BURTON-ON-TRENT.

# IND, COOPE, & Co., ROMFORD BREWERY, ESSEX.

Families supplied in Casks of 9, 18, & 36 Gallons.

LONDON STORES: -- 10, OSBORN STREET. Woolwich: -8, WELLINGTON STREET.

AGENTS IN ALL THE PRINCIPAL TOWNS IN THE UNITED KINGDOM.

PARIS STORES:—No. 31. RUE DE LA SOURDIERE.

Report on the Light Bitter Ale of Messrs. Ind, Coope, & Co., Romford, by Dr. Hassall.

"I have visited and inspected the Brewery of MESSRS. IND, COOPE, & Co., at Romford. I was much pleased at the careful and scientific manner in which the various brewing operations are therein conducted. I have also subjected to analysis their LIGHT BITTER ALE; it is a pleasant and most wholesome Ale, possessing, from its agreeable bitterness, tonic and stomachic properties.

"From its lightness, as well as its stomachic effects, this Ale is particularly suited for use during the hot months of Summer.

(Signed) "ARTHUR HILL HASSALL, M.D."

# IND, COOPE, & Co., BREWERY, BURTON-UPON-TRENT.

EAST INDIA PALE AND OTHER BURTON ALES.

### STORES-

LONDON: -10, OSBORN STREET, WHITECHAPEL.

LIVERPOOL: -22, KING STREET.

BRISTOL: -9, QUAY HEAD.

BIRMINGHAM: -36, BROAD STREET.

AGENTS IN ALL THE PRINCIPAL TOWNS IN THE KINGDOM. PARIS DEPÔT:-No. 31, RUE DE LA SOURDIERE.

### SEWING AND EMBROIDERING MACHINES.

## NEWTON WILSON &

144, HIGH HOLBORN, LONDON, W.C.: PARIS HOUSE-6, FAUBOURG MONTMARTRE:

#### PATENTEES AND MANUFACTURERS OF SEWING MACHINES.

AND AGENTS FOR THE "GROVER & BAKER" SEWING MACHINE COMPANY, OF AMERICA.

These machines are both for These machines are both for domestic and manufacturing purposes, and include all the stitches yet produced by the Sewing Machine.

The family machines, unlike all others, do both plain and fancy work, including running, benming, felling, tucking.

hemming, felling, tucking, gathering, binding, cording, quilting, braiding, and em-broidering. They are simple, and light to operate—noiseless

and light to operate—noiseless in action, perfect in mechanism, and not liable to derangement. Magnificent specimens of the work of these machines, including almost every garment for man, woman, or child, will be found at the Stand, Class 7; and patterns of the work, in the different stitches, may be obtained gratis, or will be forwarded post free on application. Hinstrated Catalogues of the



The machines in the manufacturing department include special adaptations for different special adaptations for different trade purposes—as talloring, stellar processes—as talloring, stellar processes—as talloring, stellar processes—as talloring stocked processes—as the chief features of these machines are wide range of application, strength, durability, simplicity, speed, and quietness. Special machines for peculiar embroidery, and stitching two lines of sewing at one time; for herring-bone stitching; for button-hole making; and, finally, for daming stockings.

Every machine is guaranteed, and the possibility of mistake is provided against by the following arrangement, viz.:

lowing arrangement, viz.:
that after a month's use of any
machine, it may be exchanged,
without charge, for any other.

Illustrated Catalogues of the whole of NEWTON WILSON & CO'S manufacture in English, French, or German, forwarded by post, or obtained free at the Stand in the Eastern Transept.

NEWTON WILSON & Co.'s PATENT CARPET SWEEPERS,
Taking up all the dust and making none, requiring no damping, no kneeling, and no subsequent dusting! Applicable to all kinds of carpets. Prices—12s. 6d., 15s., and 18s.

THE

# ESTABLISHI

CONTRACTORS. TO



HER MAJESTY'S GOVERNMENT.

26. CORNHILL,

(OPPOSITE THE ROYAL EXCHANGE.)

"QUALITY AND ECONOMY COMBINED" is their Maxim.

REPORT OF DR. HASSALL (The Chief Analyst of the Sanitary Commission of the "Lancet," on Food) on the Teas and Coffees sold by Messrs. Structure & Co., 26, Cornhill, London, E.C.:—

"Having purchased through my own Agents, and in the ordinary way of business, a variety of samples of the several qualities of Teas and Coffees vended by Messrs. Strachan & Co., I have subjected the whole of them to microscopical examination and chemical analysis, and found them to be perfectly genuine."

TEA .- Present Prices. BLACK.—Strong "Domestic" "Intermediate ditto "Intermediate ditto "Intermediate ditto "Intermediate ditto (guaranteed the finest) Strong "Domestic" "Imperial, or Young Hyson (recommended) The finest Gunpowder, Hyson,
or Young Hyson Soven his and unwards of Teacon for s. d. 3 4 8

COFFEE.-Present Prices. per lb.

Fine Plantation—Strong useful Donestic 1 4
Finest ditto, Mountain Berry (very choice and highly recommended) - - 1
Pelicious "Drawing-room" (very fragrant, and composed of the finest growths imported into this country) - 1 10
As in Teaso in Coffee, S. & Co. do not encourage the sale of low qualities, unworthy of the name of Coffee.

Seven lbs. and upwards of Tea sent free of earriage within 60 miles of London, and a reduction of 2d. per lb. made on original packages of 40 and 80 lbs., which may be had direct from the Dock Warehouses, and cleared, if required, by the buyer's own agents. ‡ lb. the smallest quantity sold.

CARTS TO ALL PARTS OF LONDON DAILY.

B 2

POYAL STRAND THEATRE.—Sole Lessee and Manager, Mr. SWANBOROUGH, Sen. Open every Evening for Comedietta, Burlesque, Extravaganza, and Farce. Supported by the most Popular Company in London. Frices—Private Boxes, £11 s. 6d., and £2 2s.; Stalls 5s.; Boxes 3s.; Pit 1s. 6d.; Gallery 6d. Second Price at Nine o'Clock to Pit and Boxes only, Boxes 1s. 6d., Pit 1s. Box Office open from 10 to 5 daily—no charge for Booking.

Acting Manager—Mr. W. H. SWANBOROUGH.

MADAME TUSSAUD'S EXHIBITION, at the Bazaar, Baker-street, London. Established nearly a century.

The *Times* of April 14th states: "In no other place in Europe arc so many touching and important memorials of the great Emperor to be found; even for a National Collection our gallant Allies might be proud to possess the relies which are here preserved. Madame Tussaud's Exhibition is without a rival, either here or on the Continent; all who have attempted competition have proved but so many foils to set up the superior attractions of her admirable collection of *les hommes célèbres*."

SOUTH KENSINGTON MUSEUM,
Containing Works of Decorative Art, Modern Pietures, Sculpture and Engravings, Architectural Illustrations, Building Materials, Educational Apparatus and Books, Illustrations of Food and Animal Products, is open FREE on Mondays, Tuesdays, and Saturdays, from 10 a.m. till 10 p.m. The STUDENTS DAYS are Wednesdays, Thursdays, and Fridays, when the public are admitted on payment of 6d. cach person; hours from 10 a.m. till 4, 5, or 6 p.m., according to the season.

THE

#### SCIENCE & ART DEPARTMENT.

For information of the aid afforded by the Science and Art Department of the Committee of Council on Education towards obtaining instruction in Science and Art, bearing on industrial occupations, see the "Illustrated Catalogue" of the International Exhibition, Class 29.

TAYLOR PRIZES AND SCHOLARSHIPS, FOR THE PROMOTION OF THE FINE ARTS IN IRELAND.—These Prizes are open to Art Students of Irish birth or attending a School of Art in Ireland, and will be awarded at an Exhibition to be held annually in the month of November. For 1862 the following are offered:—1. For the best Picture in Oil Colours, the subject historical or familiar, containing at least three figures to a scale of three feet, the Scholarship of £40; 2. For the best Landscape in Oil Colours, the prize of £20. To be increased or lowered in amount, or wholly withheld, according to the merit of the works. The Scholarship may be held for a second and third year, provided a work of adequate merit be produced in each year. All works must be delivered before Two o'Clock on Saturday, 1st November, 1862, at the house of the Royal Dublin Society, Kildare-street, Dublin, where full particulars may be ascertained.—By Order, WILLIAM EDWARD STEELE, M.D., Assistant Secretary, Royal Dublin Society. Dublin Society.

FOUNDLING HOSPITAL.—This Hospital is open for the inspection of strangers every Monday, from ten to four o'clock. The Juvenile Band of the Establishment perform from three to four. The services in the Chaple on Sundays commence in the morning at eleven o'clock, and in the afternoon at three precisely. Strangers may walk over the building after the services. A collection is made at the Chapel doors to defray the expenses of that part of the Establishment.—J. BROWNLOW, Secretary.

OT. MARY'S HOSPITAL, Paddington, W.—This important Institution receives annually nearly 1700 poor persons as In-patients, and upwards of 13,000 as Out-patients. It is entirely unendowed, and therefore depends for its existence upon casual aid contributed from day to day. Subscriptions are earnestly solicited, and will be received by Sir S. Scott, Bart., & Co.; Messrs. Crummonds; Messrs. Coutts & Co.; or, Messrs. Drummonds; Messrs. Coutts & Co.; or y the Secretary, at the Hospital, Paddington, W. Man., Jan., 1862.

Jos. G. WILKINSON, Sec.

#### GREAT INTERNATIONAL EXHIBITION.

Immediately after the closing will be published, price 5s., a supplementary volume of THE YEAR BOOK OF FACTS IN SCIENCE AND ART. By JOHN TIMBS, F.S.A.,

A compact history of the Exhibition from its first conception to its close, describing its origin, pro-gress, and results, its most remarkable objects, official lists, statistical returns, awards, &c. London: Lockwood & Co., 7, Stationers'-hall-court, E.C.

CTRUVE'S ROYAL GERMAN SPA, Queen's-pk. Brighton (established 1824).—The Pump-room and Garden of this Establishment offer facilities for taking the under-mentioned mineral waters in the same manner, and in the same purity and freshness, as at the respective natural springs: Carlsbad, Ems, Marienbad, Eger, Homburg, Kissingen, Saratoga, Spa, Pyrmont, Vichy, Pullna, Fachingen, Seltzer, &c. These waters are also obtainable, fully agrated and carcfully bottled, at the Royal German Spa, and of all respectable chemists. As an indispensable precaution each bottle is doubly labelled: "Struve & Co."

FOR RESIDENT PUPILS ONLY.

### BELSIZE COLLEGE FOR LADIES.

3 & 4, BELSIZE PARK, HAMPSTEAD, N.W. Removed from Kensington Hall.

Principal . . . . . . . . Mrs. JOHNSON. Director of Education . . . Mr. JOHNSON.

Objects.—Education . . . Mr. JOHNSON.
Objects.—To provide a superior course of Education and Instruction, substantial and accomplished,
elementary and advanced; to pay unusual attention
to domestic comforts and enjoyments; and to afford
the best means of preparation for the graceful discharge of the duties of home life.
See Mr. Johnson's "Lecture on Education," published by Harrison, 59, Pall Mall. Price 1s.

#### WATER-COLOUR STUDIO,

22, MORTIMER STREET, CAVENDISH SQUARE. This Studio is opened by an experienced Artist to supply gennine WATER-COLOUR DRAWINGS by the First Masters, with all the necessary directions for Copying, without any further charges.—Terms for the use of the Whole Collection, Six Guineas per annum. Single Copies in proportion to value.

Families in the Country supplied.

#### SPIERS & SON, OXFORD,

(102 & 103, HIGH STREET,)

Respectfully invite Tourists to visit their extensive Warchouses for Useful and Ornamental Manufactures, suitable for presents and remembrances of Oxford. Copies of every published guide-book and map of the City and neighbourhood kept in stock.

Exhibitors in the Furniture and Glass Courts.

ROBERT FAUNTLEROY & Co., 99 and 100, Bunhill-row, Finsbury, London, E.C., Foreign Hard-wood, Dye-wood, and Faney-wood Merchants and Importers. Contractors to Her Majesty's Government. Wholesale and retail. In Class 4 is shown a large Model of the Royal Exchange, London, constructed of a variety of Woods, Corozo, Coquilla, Betel, and Cohoun Nuts, &c. Catalogues gratis. The original Hard-wood business was established in this family by Mr. R. F. in 1732, and his great grandson's only address is "BUNHILL-ROW."

### NEWMAN,

MANUFACTURER OF

### SUPERFINE ARTIST COLOURS,

#### VARNISHES, BRUSHES,

And Materials of every description, 24, SOHO SQUARE, LONDON.

TO AMATEUR TURNERS AND OTHERS. JOSEPH PEEL,

Inventor and Maker of Apparatus for cutting in relief, in the lathe, medallions, coins, flowers, &c., in wood, marble, and other substances. Also, apparatus for cutting spirals or twisted work, of any form or section of figure, regardless of length or thickness. Specimens of the work in Class 7B. PUDSEY, NEAR LEEDS.



### Mr. CLAUDET.

### PHOTOGRAPHER TO THE QUEEN,

BY APPOINTMENT,

107, REGENT STREET, LONDON,

Fourth door from Vigo Street.

Photographic Portraits plain and coloured; Cartes de Visite; Portraits, from Miniature to Life Size; Stereoscopic Portraits.

The following Medals have been awarded to Mr. CLAUDET for the superiority of his Portraits:—

Council Medal, Great Exhibition, 1851. First-class Silver Medal, Great Exhibition of

Prist 1835. Silver Mcdal, Exhibition of Amsterdam, 1855. Silver Mcdal, Exhibition of Brussels, 1856. Silver Medal, Photographic Exhibition of Scot-

land, 1860. Silver Medal, Photographic Exhibition of Bir-

mingham, 1861.

THOMAS CROGER, Exhibitor, 483, Oxford-street, London, Musical Instruments of every description, including the Æolian Harp, for the garden, window-ledge, &c. The Educational Metallic Harmonicon. Pipes, Notes, Keys, &c., for Organs and Harnoniums. Illustrated explanatory price lists and testimonials forwarded on application. See also "Official Illustrated Catalogue," Classes 16 and 29.

WHEATSTONE'S HARMONIUMS (ENGLISH).

-In solid oak cases, manufactured by them, have the full compass of keys, are of the best quality of tone, best workmanship and material, and do not require tuning.

New Patent, five octaves, from CC, double pedals
(The best and cheapest Harmonium made.)
With one stop, oak case (reduced price)

With one stop, oak case (reduced price).
Piccolo Plano Model, one stop, polished, with unique wind indicator.
(With soft and distinct tones, and projecting fingerbard.)

With two stops, one set and a-half of vibrators (polished case)
(The extra upper half-set of vibrators adds greatly to the effect of the treble, and produces a beautiful diapason-like quality of sound.)
With three stops, large size organ tones (polished

case).
With five stops, two sets of vibrators (ditto)
With eight stops, two sets of vibrators (ditto)
With ten stops, three sets of vibrators (ditto)
With ten stops, three sets of vibrators (ditto)
(The best and most effective instrument made.)

For particular description of the above and other Harmoniums, in rosewood and malogany cases, see Messrs. Wheatstone & Co.'s Illustrated Catalogue, which may be had of them gratis and post-free.

The only Exhibition Prize Medallist for Harmoniums, 1851.

An extensive assortment of French Harmoniums by Alexandre (including all the latest improvements) at prices from 5 guineas to 150 guineas.

WHEATSTONE & CO.,

Inventors & Patentees of the Concertina,

20, CONDUIT ST., REGENT ST., LONDON. The Original Manufacturers and Importers of Harmoniums.

STAINED GLASS WINDOWS For Churches and Dwellings.

HEATON, BUTLER, & BAYNES'
"Illustrated Treatise on the History and Use of
Stained Glass for Windows" forwarded on receipt
of 30 postage stamps. Memorial and Decorative
Windows designed and executed by
HEATON, BUTLER, & BAYNE,
Works—Cardington-st., Hampstead-road, London.

### PAINTED AND STAINED GLASS.

For Ecclesiastic, Memorial, and Domestic Windows.

#### CLAUDET & HOUGHTON.

89, HIGH HOLBORN, LONDON.

Designs and Estimates furnished when required.



#### RIMMEL'S PATENT PERFUME

VAPORIZER. For diffusing a delightful fragrance, and purifying the air in apartments, ball-rooms, theatres, &c.

Price from 6s. Exhibited in Class Eastern Annexe.

## E. RIMMEL.

PERFUMER, 96, Strand, & 24, Cornhill, LONDON.

LUMPS OF DELIGHT.—Lovers of the delicious Turkish Confection RAHAT LI KOUM, or Lumps of Delight, are invited to select from one of the largest and most varied stocks in London. 2s. per lb.; packages, as imported, 3s., 3s. 6d., and 3s. each; handsome cartons, for presentation, 3s. 6d. and upwards. Also Apple and Orange Jelly, Apricot Marmalade, &c. &c. The Standard Tea, black or mixed, 4s. per lb. Price lists on application. BARNARD, BRENNAN, & CO., 45, Fleet-street, London, E.C.

HSTABLISHED 1770.—F. S. CLEAVER'S Prize Medal Honey Soap; Glycerine, Elder Flower, Brown Windsor, &c. &c. F. S. Cleaver's Choice Pomades. F. S. Cleaver's Fashionable Perfumes. F. S. Cleaver's Sponaceous Tooth Powder, and every article connected with the Perfumery Trade.—Manufactory, 23 & 23, Red Lion-street, London, W. C.; 248, Rue St. Dents, Paris; and 31 & 33, Deystreet, New York. Class 4, in the Eastern Annexe of Exhibition Building for 1862.

VARDLEY & STATHAM (Established A.D. 1770),
Manufacturers of Superior Tollet Soaps and
Choice Perfumery, Wholesale and for Exportation,
7, Vine-street, Eloomsbury, London, W.C., and z,
Rue des Vieilles, Haudriettes, Paris.
YARDLEY & STATHAM'S SUN FLOWER OIL
SOAP renders the skin beautifully soft, white, and
pliant, and emits a refreshing and exquisite odour; it
is acknowledged to be the Perfection of Tollet Soaps.
YARDLEY & STATHAM'S HONEY SOAP, invented by them in the year 184z, continues to command the most undeniable appreciation by the
public; also their OLD BROWN WINDSOR, GLYCERINE, and other Choice Toilet Soaps, all highly
esteemed for their emollient properties and delightful fragrance.

esteemed for their chromother populariance.
YARDLEY & STATHAM'S COLD CREAM SOAP, prepared expressly for Ladies and Infants, is perfumed with Otto of Roses, and has been justly ranked as the most efficient, yet harmless improver of the complexion

complexion.

Specimens exhibited, Class 4D.

YARDLEY & STATHAM'S Fancy Soaps are supplied retail in Tablets and Squares, and 1 lb. Bars, by all Chemists and Dealers in Perfumery, and wholesale at their Manufactory, 7, Vine Street, Bloomsbury, London, and Depôt, 5, Rue des Vieilles, Haudriettes, Paris.

BRECKNELL'S SKIN SOAP, the best for producing a clear and healthy skin, in 1s. packets of four tablets or eight squares, may be obtained of all dealers in town and country. N.B. Each tablet and square is stamped with the name of Brecknell.—Brecknell, Turner, & Sons, by appointment to Her Majesty, manufacturers of wax, spermaceti, stearine, composite, and tallow candles; agents to Price's Patent Candle Company, dealers in all other patent candles, all kinds of household and toilet soaps, and in colza, sperm, vegetable, and other lamp oils, &c. Beehive, 31, Haymarket.

KING'S EFFERVESCENT CITRATE OF MAGNESIA is the original Preparation for which the Proprictor received a Medal at the Great Exhibition in 1851, and has had the sanction and recommendation of the most eminent physicians in London, and throughout the empire, for the last fifteen years, as a most agreeable and efficacious saline aperient and febrifuge, suitable for all ages and all climates. Testimonials accompany each bottle. Sold by all chemists.—W. W. KING, Sole Proprietor, 15, Perey-street, W.

DINNEFORD'S PURE FLUID MAGNESIA has been, during twenty-five years, emphatically sanctioned by the Medical Profession, and universally accepted by the Public, as the Best Remedy for acidity of the stomach, heartburn, headache, gout, and indigestion, and as a mild aperient for delicate constitutions, more especially for Ladies and Children. It is prepared, in a state of perfect purity and uniform strength, only by DINNEFORD & CO., 172, New Bond-street, London; and sold by all respectable Chemists throughout the world.

SIR J. MURRAY'S Patent Fluid MAGNESIA; Sir J. Murray's RE-CARBONATED CORDIAL CAMPHOR; Sir J. Murray's ARAPTED EXPRACT OF QUININE SALTS. This Tonic combines the Antacid and Camphor Fluids with Red Bark, forming the best restorative in weakening discharges, indigestion, fevers, agues, or low spirits. Each fluid ounce contains 2 grains Quininc.—Bottles, is, and 2s., at LINDER'S, 104, Strand, London; and all agents, with Dispensing Bottles and Books, directing medical men to make Tinctures without spirits.

#### WOTHERSPOON'S VIOTORIA LOZENGES.

BEING MADE BY SELF-ACTING MACHINERY

#### ARE FREE FROM HANDLING.

And are recommended for their

PERFECT PURITY, DELICIOUS FLAVOURS, AND

Freedom from all Colouring Matter.

Sold in Packets at 1d., 2d., 4d., 8d., and 1s. 4d. each. By Grocers, Druggists, and Confectioners. And Wholesale by WOTHERSPOON & Co., Glasgow and London.

#### JEAN MARIE FARINA.

Rhein, Strasse, Cologne. London: 2, Salter's Hall-court, & 16, St. Swithin's-lane, Cannon-street, City. Extrait d'Eau de Cologne . 20s. per box (6 bottles).

As in Farina's Fountains.

Delivered carriage paid to all parts of the United Kingdom. Eau de Cologne and Lavande in bond, for exportation, at 9s. & 5s. 6d. per doz. Also in wicker boitles.

QUININE.

Simplest and best preparation,

#### WATERS'S QUININE WINE.

Unsurpassed as a tonic—Pleasant to the taste. "Our correspondent may rely upon its purity."—Lancet. Sold by all grocers, chemists, and when merchants, 30s. per dozen quart bottles.—ROBERT WATERS, 2, Martin's-lanc, Cannon-street, London.

#### UNDER ROYAL PATRONAGE.



GIVE INSTANT RELIEF, & A RAPID CURE OF ASTHMA, CONSUMPTION. INFLUENZA, COUGHS, COLDS.

And all Disorders of the Breath, Throat, & Lungs. Small Books, containing many hundreds of properly-authenti-cated Pures of Asilma, Consumption, Coughs, Influenza, &c., &c., may be kad from every Agent in the Kingdom.

IN COUGHS
of Dr. LOCOCK'S PULMONIC The effect of Dr. LOCOCK'S PULMONIC WAFERS is truly surprising, as within ten minutes after taking a dose, the most violent cough is subdued. They have a pleasant taste.

To Singers and Public Speakers.

These Wafers, by their action on the Throat and Lungs, remove all hoarseness in a few hours, and wonderfully increase the power and flexibility of the Voice.

Prepared only by the Proprietor's Agents, Da Silva and Co., 1, Bride-lane, Fleet-street, London. Sold at 1s. 1½d., 2s. 9d., and 11s. per box, by all

Soid at 18. 134., 28. 9d., and 118. Per 10d., by an Druggists.

Note.—Full directions are given with every box, in the English, German. and French languages.

CAUTION.—The Public is cautioned against purchasing any (so-called) "Locock's Fills." "Locock's Lotions," "Bark," "Tooth Powders," or any other preparation," under the belief that they are connected with "DR. Locock's WAFEES." The only accepted the distinct of the Locock's WAFEES." The only genuine Medicines are "DR. Locock's WAFERS," and "DR. Locock's Cosmetic" (for the complexion").

All others are an Imposition upon the public.

#### DR. HUGO'S MEDICAL ATOMS.

AN STOMACHIC AND ANTIBILIOUS APERIENT MEDICINE

Of the highest reputation, and of so agreeable a taste that it

May be eaten as Confectionary.

In Indigestion and all Disorders of the Stomach, a single dose gives relief. Bad Breath is cured, and Appetite, Strength, and Cheerfulness are rapidly

Appetite, Strength, and Untertuness are raped, restored.

They are the very best Aperient Medicine, acting gently and effectually; removing Flatulency, Acidity, Hearthurn, Rile, Sick Headache, Costiveness, Spasms, Lowness of Spirits, Dinness of Sight, producing refreshing sleep, and restoring tone and vigour to the system.

For Ladies they are a most pleasant remedy.

For Children they are highly recommended, whilst their agreeable taste removes all suspicion of their

their agreeable taste removes all suspicion of their

medicinal character.



ARE SMALL (though not a Homeopathic Medicine), AND HAVE A MOST AGREEABLE TASTE.

The full particulars of many most surprising Cures are given with every Packet, together with proper directions for use.

Wholesalo Agents, Da Silva and Co., 26, Bridelane, Fleet-street, London.

Sold at 1s. 11d., 2s. 9d., and 4s. 6d., by all Druggists.

## W. J. BUSH & Co., (Exhibitors, Class 2.)

Distillers of Essential Oils & Essences.

Warehouse-30, Liverpool-street, London, E.C. Works-Ash-grove, Hackney, N.E.

Shippers and large Consumers should buy only of W. J. BUSH & CO.



MESSRS. GABRIEL.

THE old-established Dentists, 34, Ludgate Hill, and 27, Harley Street. Exhibitors, Class 17 (see specimens). Patentees and Sole Proprietors of Gabriel's SELE-ADHESIVE TEETH AND SOFT GUMS, without springs and without any operation. One set lasts a lite-time. At half the usual prices. Pamphlets gratis. Liverpool, 134, Duke Street; Rivningham, 65, New Street. Pamphlets gratis. Liverpoor Birmingham, 65, New Street.

## EPPS'S

DESIRABLE BREAKFAST BEVERAGE.

## COCOA.

#### CHOCOLATE AND COCOA,

In great variety, Manufactured by

#### J. S. FRY & SONS.

BRISTOL, AND 252, CITY ROAD, LONDON. Obtained the Prize Medals—London, 1851; New York, 1853; Paris, 1855. Exhibitors, Class 3.

#### JAPANESE TEA,

Curious and Choice, 4s. 8d. per lb.

#### J. E. EVANS,

TEA MERCHANT, 134, NEW BOND STREET, W.

Teas selected with great care under Mr. Evans' immediate inspection.

DARDSLEY'S TEAS—the best extant. Rich Pekoe guinca. Delicions new season's Lapsang Souchong, 4s. per lb., or six pounds for one guinca. Delicions new season's Lapsang Souchong, 4s. per lb.; six pounds for 24s. Canisters and rail earriage free to all England. No Tea will compare with Bardsley's for purity, strength, flavour, and economy. Visitors to the Great International Exhibition should test these electrated Teas. Orders delivered, express, daily to all parts of London. Price lists free.—BARDSLEY & SON, Tea Merchants, 103, Tottenham-court-road, W.

#### BY ROYAL LETTERS PATENT. Exhibited Class 3.

COLLIER & SONS' CHOCOLATE POWDER, Prepared from the finest Trinidad Cocoa Nibs.

The celebrity which this article has attained justifies the Manufacturers in recommending it as the most beneficial and nutritions beverage that can be taken. For invalids and persons of weak digestion it is an invaluable article of diet. Sold

by grocers in London and country.

COLLIER & SON, STEAM MILLS, LONDON.

Established 1812.

# GLENFIELD PATENT STARCH, USED IN THE ROYAL LAUNDRY,

And pronounced by HER MAJESTY'S LAUNDRESS, to be THE FINEST STARCH SHE EVER USED.

When you ask for GLENFIELD PATENT STARCH, see that you get it, as inferior kinds are often substituted.

Sold by all Chandlers, Grocers, &c., &c. WOTHERSPOON & CO., GLASGOW AND LONDON.

#### BOND'S

#### PERMANENT MARKING INK

(The Original), for marking on linen, silk, or cotton. Requires no preparation, and is by far the best. NOTICE—The genuine may be distinguished from all spurious imitations by observing that each bottle bears on the label the address of the Inventor, "John Bond, 28, Long-lane, West Smithfield, E.C."

Price 1s. per bottle.

CHOCOLAT FRANCAISES.—G. R. WARE, II, Marchmont-street, Russell-square, London, established 1839, Specialité for the Manufacture of French Chocolat in tablets, sticks, bonbons, and powders, of the finest qualities only. Importer and Manufacturer of Bonbons à Corner and Cosaques, Twelith-cake Decorations, and French Confectionery of every description. Exclusively for the trade and exporters. For specimens, see case exhibited in Class 3.

#### POSTILL'S

#### YORKSHIRE versus WORCESTERSHIRE SAUCE

Is of exquisite flavour, and warranted to retain its superlative quality in any climate.

Proprietor-EDWARD POSTILL, York.

#### INTERNATIONAL EXHIBITION, 1862.

SHEPPARD'S CHEESE, BUTTER, BACON, and HAM STORES is of itself an Exhibition worthy the Visitors' attention, long celebrated for its first-class Dairy Provisions, where the purchaser will meet with every description, from the most serviceable up to the finest that can be produced. Hams, &c., for exportation.—Address T. SHEPPARD, 88, Highstreet, Borough, near the London-bridge Termini.

TCE, AND REFRIGERATORS, unequalled for preserving ice and provisions, and for cooling wine, water, butter, cream, jellies, &c. Machines for making and moulding ices. Carafe Freezers-Freezing Powders, and everything connected with Freezing, of the best, cheapest, and most reliable character. Patent Soda-water Apparatus. Pure lee delivered in town, and packages at 2s. 6d., 5s., 9s. and upwards, forwarded any distance by goods train.—WENHAM LAKE ICE COMPANY, 140, Strand.

#### W. S. MARSHALL,

FOREIGN WINE & SPIRIT MERCHANT,

Office-No. 20, STRAND. Cellars-No. 454, STRAND (Late the Offices of the Great Exhibition).

Importer of the celebrated Macon, The cheapest wine sold. Price 24s. to 30s. per dozen. Price lists free by post on application.

RED SPANISH WINES, 16s. and 18s. per doz. PORTS, 26s. to 42s. per doz. SHERRIES, 20s. and upwards.

Bottles and packages included. Terms, Cash. CHARLES KINLOCH & Co.,

14, BARGE YARD CHAMBER BUCKLERSBURY.

#### NUNN'S MARSALA, or BRONTE WINE,

25s. per dozen, £7. 4s. per six dozen, £12. 15s. per quarter cask. Rail paid to any station in England.

This wine will be found of superior quality, is soft and old, and though full-flavoured, entirely free from heat or the slightest approach to acidity. Supplied by

THOS. NUNN & SONS,

WINE, SPIRIT, AND LIQUEUR MERCHANTS, Upwards of 50 years Purveyors to the Hon. Society of Lincoln's-inn,

21, LAMB'S CONDUIT STREET, W.C. Price lists on application.

SALIT'S EAST INDIA PALE ALE, Burton Ale, and Guinness's Extra Stout, in bettles, and in casks of 18 gallons and upwards.

SALT'S EXPORT EAST INDIA PALE Stout, and Barclay's Porter, bottled expressly for every elimate.

SALT'S EXPORT ALE, Stout-Porter, and Stout, in casks, at brewery prices. MOODY & CO., AGENTS, 40, LIME STREET, LONDON.

### H. FILMER & SONS' SUPERIOR FURNITURE.

As shown in the

Industrial Exhibition, Classes 22 and 30, THE CRYSTAL PALACE, SYDENHAM, And at their extensive

MANUFACTORY AND WAREROOMS, 28, 31, 32, & 34, Berners Street, Oxford Street, LONDON, W.

NOSOTTI'S LOOKING GLASSES AND GILT DECORATIVE FURNITURE. Class 30, Reputed for superior quality and perfection in worknamship. Finished in pure gold, with best French plates. The London and Paris Looking Glass Manufactory, established forty years. Entrance to Show-rooms, 398 & 399, Oxford-street. Manufactory, 3 & 4, Great Chapel-street, and 1021, Dean-street, London, W.

TURNITURE, CARPETS, AND BEDDING.—See our Catalogue, claborately illustrated with 350 Engravings, containing price of every article, and estimates for completely furnishing houses of any class. This very useful guide forwarded, gratis and post-free, on application to LEWIN CRAWCOUR & Co., Cabinet Manufacturers, 22 & 23, Queen's-buildings, Knightsbridge, within five minutes' walk of the Exhibition, and at 12, Sloane-street, Belgravia. Country orders carriage free.

N.B.—An elegant and complete walnut drawing-room suite, 36 guineas; diulng-room ditto, in Spanish malogany, 28 guineas; and two handsone and complete bed-room suites, 30 and 28 guineas. The whole nearly new, and bargains.

nearly new, and bargains.

#### ATKINSON & CO.,

Contractors to Her Majesty's Government, Cabinet Manufacturers, Upholstery, and Carpet

Warehousemen, Drapers, Silk Mercers, &c., 69, 70, 71, 72, 73, 74, & 75, Westminster Bridge Road, L A M B E T H.

On the left-hand side after crossing the New N.B.—On the left-hand side after crossing the New Westminster Bridge from the Houses of Parliament.

#### DECORATION AND FURNITURE. JONES & CO.,

(Late Robson & Jones.)

Respectfully solicit an inspection of their Stock of FRENCH and ENGLISH PAPERHANGINGS and FURNITURE, of the newest designs at moderate Prices.

214, PICCADILLY, W. (near the Circus.)

#### SMEE'S SPRING MATTRESS

(TUCKER'S PATENT).

Comfortable, cleanly, simple, portable, and inexpensive. An inspection of this important improvement in Bedding is particularly requested.

Price for the 3-ft. size, 25s.; other sizes in proportion.

#### WILLIAM SMEE & SONS,

Wholesale Cabinet-makers, Upholsterers, and Bedding Warehousemen,

6, FINSBURY PAVEMENT, LONDON, E.C. Purchasers are earnestly warned against IN-FRINGEMENTS and IMITATIONS. Each genuine Mattress bears the label, "Tucker's Patent."



#### CHINA AND GLASS ROOMS.

A choice collection at very moderate charges. A priced catalogue sent free on application.

JOHN W. SHARPUS,

49 & 50, OXFORD STREET, W.



### GLASS SHADES.

FERN CASES and AQUARIUMS. PHOTOGRAPHIC GLASS.

WINDOW GLASS. CLAUDET & HOUGHTON,

89, HIGH HOLBORN, LONDON.

MINTON'S CHINA. MINTON'S MAJOLICA. MINTON'S EARTHENWARE. ENGRAVED AND CUT GLASS.

### WILLIAM MORTLOCK,

18, REGENT STREET, PICCADILLY, LONDON.

By Special Appointment to the Queen.

GLASS, CHINA, AND EARTHENWARE, for Home Use and Exportation.—STOREY & SON beg respectfully to remind the Public that in every department of their Establishment the highest degree of excellence is associated with prices the most moderate

Most moderate.

A large stock always on hand. See specimens at
the International Exhibition, Classes 24 and 25, and
at 19, King William-street, and 55, Cannon-street,
London-bridge, E.C.

#### OXFORD.

#### JOY, STANDEN, & Co., TAILORS AND ROBEMAKERS,

5, PARK STREET (opposite Wadham College). Their Case of Robes is in Class 27C, close to the south-east entrance to the Pieture Gallery.

Patterns, estimates, and prices sent post free.

#### BEALE & INMAN,

Hosiers, Shirt Makers, and Outfitters,

H.R.H. the PRINCE OF WALES, H.I.M. the EMPEROR OF FRANCE, and H.M. the KING OF THE NETHERLANDS.

131, NEW BOND STREET, LONDON, W.

#### BENZINE COLLAS.

Ladies' Dresses, Gloves, Wearing Apparel, and Household Furniture of every description can be cleaned from grease, oil, tar, or paint, without injury to the colour or texture, by using the injury to the co BENZINE COLLAS.

Price 1s. 6d. per bottle.
Sold by SANGER, 150, Oxford-street, London, and most chemists in town and country.

#### A. BLACKBORNE'S

### SPECIAL LACE AND EMBROIDERY WAREHOUSE.

Bruxelles, Honiton, Irish, Spanish, French, and Antique Laces. The real old hand-spun French Cambrie Handkerchiefs. Novelties in Embroidered and Lace ditto. Ladies' Trousseau and Outfitting Department replete with every novelty, at the most reasonable prices.

London: 35, South Audley-street, Grosvenor-square, W.

#### MARRIAGE TROUSSEAUX

AND

INDIAN OUTFITS.

#### CHRISTIAN & RATHBONE.

11, WIGMORE STREET, W.

#### SHIRTS. MORNING AND DRESS SHIRTS

Of every description, fitting with precision and ease,

at moderate prices.

Measure Papers sent on application.

CAPPER & WATERS.

26, REGENT STREET, PICCADILLY, S.W.

MICHELL, Artificial Florist, respectfully announces to Ladies that during the Exhibition season he will (as usual) weekly receive from Paris the most recherché productions in Wreaths, Head Dresses, Dress Capps, Floral Dress Trimmings, Fans, Court Plumes, &c. Special attention given to the Bridal Department; a large assortment of Veils always on hand, in Honitou, plain and fancy tulles, &c. Goods forwarded on approval to all parts of the kingdom.—93 & 94, Oxford-street.

### IMPROVEMENTS IN SHIRTS.



#### MESSRS. RODGERS

Solicit attention to their IMPROVED CORAZZA SHIRTS, combining all the recent improvements, which, for ease, elegance, and durability, cannot be excelled. Six for 31s. 6d., and six for 42s. All the new patterns in Coloured Flannel Shirts. Patterns for selection post-free for two stamps. Rodgers' Illustrated Catalogue, containing instructions for measurement and detailed information relative to Shirts and Hosiery, post-free for constants. one stamp.

#### RODGERS & CO.,

Improved Shirt Makers and Outfitters, 59, ST. MARTIN'S LANE, CHARING CROSS, LONDON, W.C.

Established 60 years.

#### S. BLACKWELL.

SADDLER, HARNESS MANUFACTURER, &c. 259, OXFORD ST. (near the Marble Arch), W., and No. 42, Class 26, EXHIBITION,

FOR GUTTA PERCHA JOCKEYS.



SAFETY REINS, ARUBBER SPRINGS, ASPRING HOOKS, ANTI-CRIB BITERS

## SOCIABLE LANDAUS

DIOROPHAS

With recently patented improvements, and every other kind of Carriage, manufactured by

#### ROCK & SON

HASTINGS, AND CRYSTAL PALACE. Prize Medals:-London, 1851; Paris, 1855.

#### H. L. TURRILL, (Late Robson & Co.)

Coach Builder, by appointment, to Her Majesty, Original Builder of the "SHOWFUL or GENTLE-MAN'S HANSOM," and Manufacturer of every description of Carriage, 67, SOUTH AUDLEY STREET; Grosvenor Square, W., and 22 & 23, LONG ACRE, W.C., London. Carriages let on Hire, with option of Purchase, for any period. Exhibitor, Class 6.

### ELEY'S

#### SPORTING AND MILITARY AMMUNITION.

Wholesale only,

ELEY BROTHERS GRAY'S INN ROAD, LONDON.

#### PARKER, FIELD. & SONS.

Gunmakers to Her Majesty, &c., &c.,

Rificmakers to H. late R.H. the Prince Consort, 233, High Holborn, & Mansell-street, Minories, London, Manufacturers of the ENFIELD RIFLE for the War Department. Rifles, Pistols, and Swords, of every description. Small Bore Rifle, New breech-loading Guns, revolving Pistols, &c.



#### BURROW'S LANDSCAPE GLASSES.

"The best Binoculars yet in-In sling cases, 34 and 6 Guineas

TARGET TELESCOPES,

FOR LONG RANGES, Very light and handy, 25s. and 30s. each.

W. & J. BURROW, GREAT MALV MALVERN,

London Agents—B. ARNOLD, 72, Baker-street, W.; WALES & MCCULLOCH, 56, Cheapside, E.C.

R. W. WINFIELD & SON, CAMBRIDGE STREET WORKS, BIRMINGHAM, AND 141, FLEET STREET, LONDON, E.C.

Class 31. BRASS FOUNDRY, BEDSTEADS, GAS CHANDELIERS, TUBING AND METALS.

See Advertisement in Industrial Catalogue, also in Illustrated Official Catalogue, Part XIII.

### Ironmongery & Brass Foundry

Of the best manufacture at the lowest prices. A Prize Medal for superior Locks was awarded to J. H. BOOBBYER at the Great Exhibition of 1851

for Locks.
Patent Spindled China Mortise Furniture, white,
18, 2d. per set.
J. H. BOOBBYER'S Superior Four-Lever Drawer
and Cut Cupboard Locks, 2s. each, the best make;
also Mortise Locks for Room Doors. Locks of every
sort made to order, to go on place of Old Locks, at
any price required, if not found on stock.

#### J. H. BOOBBYER,

(Late Sturch & Boobbyer.)

14, Stanhope Street, Newcastle Street, STRAND, LONDON, W.C.

To Families, Tailors, Shirt Collar, Dress, Boot and Shoe Makers, Saddlers, and others.

W. F. THOMAS & Co's

#### PATENT SEWING MACHINES.



In these Machines, made by the original patentees and intro-ducers of the invention with all the improvements that 14 years'ex-perience has enabled them to effect, stand foremost and unrivalled for all practical purposes. They are guaranteed to perform their work efficiently, exceeding with pidity, regularity, and to give an trouble; they are, in fact, the only reliable Machines.

The stitching produced is alike on both sides of the material, without cord or ridge, and the thread cannot be pulled out.

terming, Binding, Gathering, &c., may be accomplished with facility. Illustrated Cafalogues and Specimens of the work may be had of W. F. THOMAS & Co., 66, Newgate Street, London.

#### E. HUMPHRIES, Agricultural Engineer,

Atlas Works, Pershore, Worcestershire,

Manufacturer of the celebrated combined Steam Thrashing Machines, which have obtained the first prize at the Bath and West of England Society's Meetings for six years in succession; also the £20 prize at the Royal Agricultural Show at Canterbury. Price £33. Illustrated priced Catalogue on applica-

#### SAMUEL CALLEY. BRIXHAM, DEVON.

Manufacturer of Patent Compositions for Ship's Metal Sheathing, Iron Ships, Wood, Iron, and other surfaces. Also, Manufacturer of the celebrated Torbay Iron Ore and Metallic Paints, and Mineral Ochres. Manufactory, New-road, Brixham, Devon. Prices and Testimonials on application at the Works Works.

#### MESSRS. B. SMITH & SON. PRINTING INK MANUFACTURERS,

7, WINE OFFICE COURT, FLEET STREET, LONDON.

Every variety of Black and Coloured Inks; Lamp Black and other Blacks; also Varnishes, pale, and as fast drying as may be required, are manufactured and can be obtained at the lowest prices.

#### HIND'S PATENT AND OTHER

#### WEIGHING MACHINERY, And the most approved

CRANES AND TURNTABLES.

ARE MANUFACTURED BY

KITCHIN RICHARD Engineer and Ironfounder, SCOTLAND BANK IRON WORKS, WARRINGTON.

#### WASHING MACHINERY.

WASHING MACHINERY.

THOMAS BRADPORD, Engineer and Patentee, 63, Fleet-street, London, and Manchester.—Comprising Washing Macfilines, with and without the wringing and mangling apparatus attached, for the use of private family or public institution; PatentBox Mangles Cottage Mangles, Metal Callendering Machines, Napkin and Linen Presses, Drying Closets, Ironing Stoves and Irons, and every other laundry requisite. Estimates and plans for steam laundries on application, and stating requirements (see Power Machine in motion in Class VIII.) The machines may be seen in practical operation daily at the Warebe seen in practical operation daily at the Ware-house, 63, Fleet-street, London.

Descriptive pamphlet post-free or on application.

By Special Appointment to Her Majesty Queen Victoria.

#### EDELSTEN & WILLIAMS,

(Late D. F. Tayler & Co.)

Patent Solid-headed Pin Manufacturers, Iron Wire Drawers, &c., &c., Pearl Button Manufacturers, and General Merchants

NEW HALL WORKS, GEORGE ST., BIRMINGHAM.

#### ANTIQUITIES, CURIOSITIES, ORNAMENTS. JACKSON'S CEMENT



Surpasses in neatness, in strength, in cheapness, and retains its virtues in all climates. It has stood the test of time, and in all quarters of the world. Sold by chemists, &c. A sample bottle per post, free for fourteen stamps, from the Proprietor, Strangeways Manchester.

Manchester.

PRICE'S Troble Patent Fire-resisting (2125) and Burglar-proof SAFES, with drill-proof doors and unpickable and gunpowder-proof locks, are the only Sates that should ever be used for the security of cash and valuables against fire and the modern burglar. Price's Patent "Ne-plus-ultra" Unpickable Locks for all purposes and of every size. Lists post free.—GEORGE PRICE, Cleveland Works, Wolverhampton. London Depôt: 23, Moorgate-street.



#### SAFETY LAMP. FOR COAL MINES, &c.

(New Patent.)

MORE SAFETY-MORE LIGHT. NO GLASS-SECURELY LOCKED. CONSUMES THE GAS.

For fuller description see

"Illustrated Catalogue," Class 1. Patentee and Sole Manufacturer, C. E. CRAWLEY.

17, GRACECHURCH STREET, LONDON, E.C.

NINE ELMS CEMENT WORKS, London.—The Portland, Roman, Medina, and Parian Cements of these Works are known in every village of England, and at most of the Continental ports and cities. Parian Cement is a beautiful internal stucco; the other Cements are highly approved in the hydraulic works of the Thames Tunnel, Mcnai Bridge, Harbours of Dover and Alderney, &c., &c., as well as in the grand operations of Cherbourg, Rochefort, &c. The Theologies of the Potter of the above address to see the qualities tested.

#### 1s. CLOCKS. 18.

The EVERLASTING, 1s., 1s. 6d., 2s., 8s., 4s., 5s., 6s., 7s. 6d., 10s., 12s. 6d., 15s., &c. Within three miles, 2d.; booked and packed for rail, 6d. extra. The SILENT NIGHT LAMP CLOCK, from 1ss. 6d.—PREFEE & CO., 380. Oxford-street, W., Clock Manufactory and Fancy Warehouse. Depôt for DERBYSHIRE SPAR, and English and Foreign ILUMINATED GLASS. Glass Cobbler Straws, 6d. per dozen, 4s. per gross.

#### GREER, MANUFACTURING CUTLER, 90, NEWGATE STREET.

GREER'S CELEBRATED TABLE CUTLERY.

Ivory-handle Table Knives, Desserts, Carvers, Best quality . . Medium " 20s. 16s.

Electro-plated Spoons and Forks, 40s. and 36s.; Dessert ditto, 30s. and 24s.; Teas, &c. 16s. and 12s. Razors, Scissors, Needles, Corkscrews, Penknives, &c. &c.

#### THE CONSERVATIVE LAND SOCIETY,

Established 7th Sept., 1852, and enrolled under 6 & 7 William IV., c. 32.

TRUSTEES.
The Viscount Ranelagh. | J. C. Cobbold, Esq., M.P.

EXECUTIVE COMMITTEE.

Chairman—Viscount Ranelagh.
Vice-Chairman—Col. Brownlow Knox, M.P.
Bourke, Hon. Robert.
Cobbold, J. C., Esq., M.P.
Currie, H. W., Esq.
Holmes, T. Knox, Esq.
Ingestre, Viscount, M.P.
Winstanlegy, N., Esq.
Talbot, Hon. & Rev. W.C.
Ungestre, Viscount, M.P.
Winstanlegy, N., Esq.

Secretary—Charles Lewis Gruneisen, Esq. Offices—33, Norfolk-street, Strand, London, W.C.

Investments can be made (at the option of the investors) for Savings and Capital, either in the Share, Deposit, or Land Departments, or in all the three divisions of business. Plots, or Houses, or Ground Rents, in eighteen counties.

#### GLENFIELD PATENT STAROH, USED IN THE ROYAL LAUNDRY.

THE Ladies are respectfully informed that this L Starch is exclusively used in the Royal Laundry; and Her Majesty's Laundress says, that although she has tried Wheaten, Rice, and other Fowder Starches, she has found none of them equal to the GLENFIELD, which is the finest Starch she

ever used. In Packets of 1d., 2d., 4d., and 8d. each. WOTHERSPOON & Co., Glasgow and London.

#### THE LONDON AND PROVINCIAL

### TURKISH BATH COMPANY

(Limited).

76, JERMYN STREET, LONDON.

The Establishment of this Company in Jermyn Street is now completed. Prospectuses to be had on the premises.

### HEWETT'S

### CHINESE WAREHOUSE.

18 & 19, FENCHURCH STREET, CITY,

BAKER STREET BAZAAR, W.

THE LARGEST COLLECTION OF

### CHINESE & JAPANESE GOODS

IN ENGLAND.

MANUFACTORY-CANTON, CHINA.

#### SHIPPING ACENTS

WILLIAMS & GEILS,

Forwarding, Shipping, and Insurance Agents for all descriptions of Machinery and all other classes of Merchandize.

166, Fenchurch Street, LONDON, E.C., and Shipping Office Chambers, Junction Place, HULL.

#### AGENCE MARITIME. MM. WILLIAMS et GEILS,

Expéditeurs et Agents d'Affaires, et d'Assurances Maritime pour toute espèces de Machines et de Marchandises en général. à Londres:—166, Fenchurch Street, City, E.C. à Hull:—Shipping Office Chambers, Junction Place.

#### SCHIFFS-AGENTUR. WILLIAMS & GEILS,

Spediteurs, Schiffs-und Assecuranz-Agenten für allerlei Maschinen und Waaren. Addresse in London:—166, Fenchurch Street, E.C. Addresse in Hull:—Shipping Office Chambers, Junction Place.

#### CROCCON'S PATENT FELTS, As supplied largely by them

### HER MAJESTY'S GOVERNMENT.

ASPHALTE ROOFING FELT is perfectly impervious to rain, snow, and frost, and a non-conductor of heat. Price 1d. per square foot, or 8d. per yard of 22 inches wide. In rolls of 25 yards long.

INODOROUS FELT, saturated with waterpoof materials, free from offensive smell, is very suitable for lining damp walls, &c. Price 1d. per square foot, or 8d. per yard of 32 inches wide. In rolls of 15 yards long.

foot, or 8d. per yard of 32 mones what. In foils of 15 yards long.

NON-CONDUCTING DRY HAIR FELT is formed entirely of hair, and is used for covering boilers and steam pipes, effecting a saving in fuel of fully 25 per cent., and deadening sound.

2. DOWGATE HILL, LONDON;

2. GOREE PIAZZAS, LIVERPOOL.

INTERNATIONAL EXHIBITION. 1851.



MEDAL AWARDED

PEYTON & HARLOW.



(See Official Illustrated Catalogue, Part XII., Class 31.)

## PEYTON & PEYTON,

BORDESLEY WORKS, BIRMINGHAM.

49, LONG ACRE, W.C., and 46, MOORGATE STREET, LONDON, E.C., MANUFACTURERS OF

### BRASS AND IRON BEDSTEADS. SOFAS, COUCHES, AND CHAIRS.

Of every description, and suitable for all markets:

BRASS DESK AND OTHER RAILINGS AND PICTURE RODS.

AND OF THE

### IMPROVED HAT AND UMBRELLA STANDS.

Of Brass and Iron, or of Wrought and Cast-Iron combined;

# Iron Founders, Machinists, and Engineers.

DEYTON & PEYTON (the original firm having been PEYTON & HARLOW) at various times introduced the following among other Patented Improvements in the manufacture of Brass and Iron Bedsteads:—The Dovetail Joint and the use of Chilled Castings in Head and Foot Raiis (both now universally adopted), under their original Patent (Church & Harlow's), dated 16th December, 1841; the Improved Iron Lath Sacking; the Patented Process for Ornamenting Brass Bedsteads and Japanned Iron Bedsteads, in imitation of Papier Mâché; and they now request particular extention to

#### THEIR RECENT IMPROVEMENTS,

Secured to them by FIVE PATENTS, under the protection of which the Bcdsteads exhibited in the International Exhibition, 1862, are manufactured, viz.:—

An improved method of fixing tester and curtain rods together, and of fixing the brackets which support the testers and pillars of Bedsteads; (Patent dated 21st April, 1860.)

An improved mode of attaching the sides and ends of Bedsteads, whereby a more massive and more ornamental appearance can be given to the pillars; (Patent dated 8th June, 1860.) This object being further attained by the use of improved moulds or chills employed in casting the pillars; (Provisional Protection granted 20th November, 1861.)

An improved method of making the dovetail joints of Bedsteads, whereby the lath bottoms can be attached and tightened in the simplest and firmest manner, by an inexperienced person, and without any spanner or other loose article, or any part liable to derangement, such as a turning stud. An improved bottom for Bedsteads, both metallic and wooden, which, while it possesses great elasticity, is not liable to sink in the middle—a defect much complained of and difficult to remedy.

#### SHOW ROOMS-

BORDESLEY WORKS, BIRMINGHAM, and 49, LONG ACRE, LONDON, W.C., Where a Stock is kept of 2000 FINISHED BEDSTEADS.

CITY OFFICE-46, MOORGATE STREET, E.C.

### LONDON, CHATHAM, AND DOVER RAILWAY.

The most direct and convenient Route between the WEST END OF LONDON and PARIS, BRUSSELS, and the CONTINENT.

Through Tickets are now issued, and the Trains run in direct correspondence with the Royal Mail Steamers, to and from CALAIS and OSTEND.

The London Terminus at VICTORIA STATION is in the immediate vicinity of several splendid New Hotels, close to BUCKINGHAM PALACE, the Houses of Parliament, the Clubs, the Theatres, and the Parks, and is situated only One Mile from the INTERNATIONAL EXHIBITION BUILDING.

Full particulars of Times, Fares, &c., to be had at the several Railway Stations in France, Belgium. and Germany; at the Stations of the London, Chatham, and Dover Railway, and in the General Conveyance Enquiry Office within the Building of the INTERNATIONAL EXHIBITION.

J. S. FORBES, General Manager.

#### ROYAL SHIP HOTEL DOVER.

This Hotel is situated at the Harbour Terminus of the London, Chatham, and Dover Railway. First rate accommodation. Excellent Wines. A Ladies' Coffee Room. To secure rooms address "THE MANAGER."

Porters and Vehicles always in readiness on the arrival of the Packets and Trains.

#### AVIS AUX ETRANGERS. EXPOSITION INTERNATIONALE. LE CHEMIN DE FER DE

#### LONDRES, CHATHAM, ET DOUVRES,

Est la route la plus directe et la plus commode entre le WEST END (quartier Ouest) DE LONDRES et PARIS, BRUXELLES, ANVERS, et toute l'EUROPE CONTINENTALE.

PARIS, BRUXELLES, ANVERS, et toute l'EUROPE CONTINENTALE.

On peut se procurer dès à present des Billets directs, soit pour le Trafet simple, soit pour l'Aller et le Retour. Les Convois sont en correspondance avec les Bateaux-à-vapeur Malles-Postes-Royales, qui font le service entre CALAIS, OSTENDE, et DOUVRES.

La Gare de Londres, VICTORIA STATION, à Pimlico, se trouve dans le voisinage immédiat de plusieurs Hôtels magnifiques, nouvellement construits, tout pres du PALAIS DE BUCKINGHAM, des Chambres du Parlement, des Clubs, des Theâtres, al des Pares et des Jardins Royaux, et n'est qu'a un mille de distance de l'Exposition Internationale.

Pour tous les renseignements nécessaires sur les heures de départ et d'arrivée des Bateaux-à-vapeur et des Convois, ainsi que sur le Tarif des Billets, etc., MM, les voyageurs sont priés de s'adresser aux Bureaux des differentes Stations de Chemin de Fer en France, en Belgique, et en Allefnagne, ainsi qu'aux Stations du CHEMIN DE FER DE LONDRES, CHATHAM, et DOUVRES, et au "Bureau de Renseignements sur les Transports Généraux," dans l'intérieur de l'Exposition Internationale.

#### DOUVRES.

#### ROYAL SHIP HOTEL

Cet Hôtel, spacieux et tenu sur le meilleur pied, est situé près du Port de Douvres, en face de la Gare du Chemin de Fer de Londres, Chatham, et Douvres.

On y parle plusieurs langues étrangères. Salle-a-manger particulière pour les Dames. Pour tous renseignements s'adresser au Gérant de l'Hôtel.

# STREET



# BROTHERS,

## BRITISH AND COLONIAL

# ADVERTISING AGENTS,

BY APPOINTMENT TO

Her Majesty's Commissioners of the International Exhibition of 1862 the Board of Trade Departments; Science and Art: Museum of Practical Geology, &c. &c.

PRINTERS, STATIONERS, AND COUNTY COURT CONTRACTORS.

NEWSPAPERS, BOOKS, &c. DESPATCHED TO ALL PARTS OF THE WORLD.

ADVERTISEMENTS INSERTED IN THE ENGLISH, FOREIGN, AND COLONIAL NEWSPAPERS, MAGAZINES, &c.

11, SERLE STREET, LINCOLN'S INN, LONDON, W.C.

# INTERNATIONAL EXHIBITION.

# SEASON TICKETS

MAY BE OBTAINED ON PERSONAL APPLICATION AT THE

Offices of the Exhibition Building, South Kensington (near the Eastern Dome),

PRICE

#### THREE CUINEAS AND FIVE CUINEAS EACH.

The latter entitles the owner to an immediate admission to the Gardens of the Royal Horticultural Society, including the Flower Shows, Fêtes, and Promenades,

#### CASES FOR PRESERVING THE SEASON TICKETS

May be obtained at 1s., 1s. 6d., and 2s. 6d. each.

Applications through the post should be addressed to F. R. Sandford, Esq., Sceretary, International Exhibition, London, W., and must be accompanied by Post-Office Orders payable to J. J. Mayo, Esq., at the Post-Office, Charing Cross. Cheques or Country Notes will not be received.

#### SEASON TICKETS MAY ALSO BE OBTAINED AT

THE ROYAL HORTICULTURAL SOCIETY, South Kensington, W.

SOUTH KENSINGTON MUSEUM, W. THE SOCIETY OF ARTS, John Street, Adelphi, W.C. CRYSTAL PALACE TICKET OFFICE, 2, Exeter Hall, Strand, W.C. AUSTIN'S TICKET OFFICE, St. James's Hall, 28, Piccadilly, W. MILAND'S LIBRARY, 35, Chapel Street, Belgrave Square, S.W. SAMS' LIBRARY, 1, St. James's Street, S.W. WESTERTON'S LIBRARY, Knightsbridge, S.W. LETTS, SON, & Co., 8, Royal Exchange, E.C. KEITH, PROWSE, & Co., 48, Cheapside, E.C. J. MITCHELL, 33, Bond Street, W. R. W. OLLIVIER, 19, Old Bond Street, W. W. W. MARSHALL, 21, Edgware Road, near Marble Arch, W. CRAMER, BEALE, & WOOD, 201, Regent Street, W. CHAPPELL & Co., 49, New Bond Street, W. SHAW & Co., 27, Southampton Row, Russell Square, W.C. J. ROBERTS, 2, Arabella Row, Pimlico, S.W. SMITH & SON, News Agents, 186, Strand, W.C., and the Book Stalls at the principal Railway Stations.

1ST MAY, 1862.

## ROYAL HORTICULTURAL SOCIETY.

### REMAINING EXHIBITIONS & MEETINGS IN 1862,

TO BE HELD AT

### THE CARDEN, SOUTH KENSINGTON, W.

RULES FOR THE ADMISSION OF FELLOWS. Value of the Prizes offered at the remaining

EVERY Candidate is to be proposed by a Fellow, who must be personally acquainted with him.

Any Fellow may withdraw from the Society by signifying a wish to do so, by letter.

Should any Fellow propose to reside abroad, the Council have power to remit all payments which may fall due during such residence abroad.

Recommendation Papers for Election may be had at the Secretary's Office, South Konsington, where payment of subscriptions should be made.

#### SUBSCRIPTIONS.

WITHOUT A TRANSFERABLE TICKET.

Entrance, £2 2s., and Annual Subscription, £2 2s. Compounded for by a single payment of 20 Guineas. This rate gives admission to the Fellow at all times, and the right of personally introducing two friends, except on the Shows on May 21, June 11, June 26, July 2, September 10, and October 8; also on the day of the Uncovering of the Memorial, and on the first day of the American Show; also right to Ballot for Plants and Seeds &c. and Seeds, &c.

WITH A TRANSFERABLE TICKET.

Entrance, £2 2s., and Annual Subscription, £4 4s.
Conpounded for by a single payment of 40 Guineas.
This rate gives the above privileges of admission
to the Fellow himself, and an exact repetition of
them to the bearer of the Transferable Ticket,
with Ballot for Plants and Seeds, &c.

XTRA TRANSFERABLE TICKET FOR LIFE, ADMITTING ONLY ONE, BOTH ON ORDINARY DAYS AND SHOW DAYS.

Composition, £10 10s. Fellows paying 2 Guineas, or 20 Guineas, are entitled to purchase one such ticket. Fellows paying 4 Guineas or 40 Guineas, three such tickets.

#### REMAINING DAYS OF EXHIBITIONS AND MEETINGS.

2, Friday. Election of Fellows.
6, Tuesday. Fruit and Floral Committee.
12, Monday. Election of Fellows.
21, Wednesday. FIRST GREAT SHOW.
28, Wednesday. Election of Fellows and
Ballot for Plants. May 11 *** Ballot for Plants

50, Friday. Opening of American Show.

*** During June there will be a Grand Show of American Plants by Messrs. Waterer & Godfrey, of Knaphill Nursery, Woking, Surrey.

11, WEDNESDAY. SECOND GREAT SHOW.

20, Friday. Election of Fellows.

20, Friday. Election of Fellows.

21, WEDNESDAY. ROSE SHOW, and Fruit and Floral Sub-Committee.

22, Thesday. Fruit and Floral Committee.

24, Friday. Election of Fellows.

25, Thesday. Fruit and Floral Committee.

26, Thesday. Fruit and Floral Committee.

27, Thesday. Fruit and Floral Committee.

28 thesday. Fruit and Floral Committee.

29 thesday. Fruit and Floral Committee.

20 thesday. Fruit and Floral Committee. June July

covered.

August I, Friday. Election of Fellows.

12, Tuesday. Fruit and Floral Committee.

9, 26, Tuesday. Fruit and Floral Committee.

Sept. 5, Friday. Election of Fellows.

10, WEDNESDAY. SHOW OF AUTUMN FLOWERS.

,, 23, Tuesday. Fruit and Floral Committee. October 8, Wednesday. Fruit and Floral Sub-Committee.

mittee.

9, 9, and 10. GREAT INTERNATIONAL
SHOW OF FRUITS, GOURDS, ROOTS,
VEGETABLES, AND CEREALS. THE
Show of Gourds, Roots, and Cereals to
continue until the 18th.
7, Friday. Election of Fellows
11, Tuesday. Fruit and Floral Committee.
9, Tuesday. Fruit and Floral Committee.

Nov. Dec.

Exhibitions for 1862, besides Medals.

For details of Prizes and Rules apply to Mr. Eyles. May 21 (Wednesday) FIRST GREAT SHOW . £463 10 June 11 (Wednesday) SECOND GREAT SHOW 546 5 July 25 (Thursday) ROSE SHOW . 1 188 5 July 2 (Wednesday) THRD GREAT SHOW 532 0 Sept. 10 (Wednesday) AUTUMN FLOWER

131 15 SHOW

show, and 10, Great International Show of Fruit, Gourds, Roots, Vegetables, and Cereals 285 5

ARRANGEMENTS WITH THE INTERNA-TIONAL EXHIBITION.

THO AL EXHIBITION.

The Council, conceiving that it would be a convenience to a large number of persons coming to London on the occasion of the Great Exhibition, have arranged with Her Majesty's Commissioners for the issue of a joint eard for those who, not being Fellows of the Society, may wish, during the period of the Exhibition, from 1st of May to 1sth of October, to have a personal free admission to both or ether. The price fixed on is Five Guineas. The card, which will be forfeited if transferred, will admit the one person who has signed it to the Opening Ceremony of the Great Exhibition, to visit it on every day that it is open to the public, and to be present during the same period at all the Garden Fétes and Fromenades of the Horticultural Society, to the 18th of October.

The Council have the pleasure to announce, that The Council have the pleasure to announce, that Her Majesty's Commissioners for the Exhibition of 1851 have given their consent that from the 30th of April to the 18th of October visitors may be permitted to use a temporary roadway for admission from Kensington Gore leading to the back of the Conservatory. The Council have sought this concession in order to abate the confusion which, without it, must be attendant on the number of carriages visiting the International Exhibition of 1862.

#### ADMISSION OF THE PUBLIC

I.—HORTICULTURAL EXHIBITIONS. 30. OPENING DAY of the AMERICAN May 30. SHOW, but contingent upon the

SHOW, DIRECTION SEASON .
ROSE SHOW .
ROSE SHOW .
AUTUMN FLOWER SHOW .
FRUIT and V EGETABLE SHOW Ditto
Ditto
Ditto June 26. Sept. 10. Oct. 8. 6 10. ", 11—18. GOURDS and ROOTS . . . . 1 0
Admission by payment at the door, or by tickets previously purchased.

HI.—GREAT MEETINGS.

May 21. FIRST GREAT MEETING.
June 11. SECOND Ditto.
July 2. THIRD Ditto.
JUNGOVERING of the MEMORIAL of 1851.
Admission by Tickets, price 5s. each, purchased previously to the day of the Show. If payment is made at the door, 7s. 6d. will be charged for each admission.

admission. III.—ORDINARY DAYS. From 1st May to 31st May.

No admission by payment. Sundays. .1 .2 .1

### DAY & SON, LITHOGRAPHERS to the QUEEN.

Illustrated, Illuminated, & General Book & Fine-Art Publishers.

Dedicated, by Command, to Her Most Gracious Majesty the Queen, And by permission of Her Majesty's Commissioners.

### MASTERPIECES of INDUSTRIAL ART & SCULPTURE at the INTERNATIONAL EXHIBITION, 1862, by J. B. Waring.

This collection will consist of 300 Plates, containing several hundred Illustrations of the best examples in Sculpture and the Decorative and Industrial Arts; to be executed in the highest style of excellence attainable in Chromo-lithography, from coloured Photographs, &c., taken for the purpose, with the express permission of the Exhibitors, by Francis Bedford; and will form a complete and valuable epitome of the state of the Industrial Arts throughout the World in the year 1862; a work, as one of reference, calculated to advance the state of these Arts in the future. It will be of such permanent value, and of such elegance and beauty in its production, as to render it necessary for every library in the world, and fit for the drawing-room table.

THE EDITION WILL BE LIMITED TO 2,000 COPIES, and the Stones will then be Destroyed, thus insuring the fullest permanent value for every copy issued.

SUBSCRIBERS' NAMES SHOULD BE SENT TO THE PUBLISHERS AT ONCE. The Work will be published in Parts, each to contain Five Plates and Descriptive Text. The entire work will form Three Volumes. Part I. May 1st. To be completed in 12 months.

Day & Son's Authentic Views of the International Exhibition Building, and its Contents, of all sizes and at all prices.

The Photographs in the East, by Mr. Bedford, who, by command, has accompanied His Royal Highness the Prince of Wales in his Tour through the Holy Land, &c. &c. will be published by Messrs. Day & Son on Mr. Bedford's return. The terms of publication of this highly interesting and beautiful Series may be had on application. A list of Mr. Bedford's English Photographs may also be had.

CAPT. COWPER P. COLES' (R.N.) SHOT-PROOF (Cupola) STEAM RAFT, contrasted with the appropriation of the Invention in the "Monitor." Views, Elevations, Sec-tions, and Plans: with Dimensions, Price 7s. 6d.; also Views of Armour-elda Ships, each 10s. 6d.

Lately Published.

1. The Victoria Psalter. Illuminated by Owen Jones. Dedicated by command to the Queen. Bound in leather, in relief, £12. 128.

2. Painting in Water-Colour. By Aaron Penley. With Water-Colour Studies, £4. 4s. Proofs, £5. 6s.

3. The Sermon on the Mount. Illuminated by W. & G. Audeley. Magnificently bound, £8. 3s., £10. 10s., and £12. 12s. A splendid and extraordinary work.

4. Manuals for the Practice of Illuminating. By Wyatt & Tynnus, 1s. 6d. each.

5. Mr. C. T. Newton's Discoveries at Halicarnassus is out of print, and can only be obtained at the price of £21.

6. Mr. W. Eden Nesfield's work on Modizaval Architecture in France and Italy. Just ready, £4. A list of the Architectural Works; 7. A List of Illuminated and Illustrated Works; 8. A List of Thooks and Prints, illustrative of all parts of the world; 10. A List of Chromo-lithographs from Drawings, lent for publication by the Queen, may be had on application.

THE DESTROYED PLATE

#### CHRIST BLESSING LITTLE CHILDREN,

By EASTLAKE and WATT, 22 by 29, on paper 44 by 33.
Artists' Proofs, India, published at £15, 15s. price £5, 5s.
Before Letters, ditto 12 12 ", 4 4
Inscription Proofs, ditto 8 8 ", 3 3 After Letters proof, plain, ditto Prints, plain ditto

Illuminated and Illustrated Works in preparation.

Huminated and Illustrated Works in preparation.

1. Ephesus, and the Temple of Diana. E. Falkener, £2. 28.

2. The Mniatures and Ornaments of Anglo-Saxon and Irish Manuscripts. J. O. Westwood. 200 copies printed, and the stones destroyed. In I7 parts, at £1. 18.

3. Anatomy for Artists. By J. Marshall, £1. 18.

4. The Chruch's Floral Ralendar. Miss Cuyler, with 38 Illuminated pages by Tymms, £1. 118. 64.

5. The Prisoner of Chillon. Illuminated by Autsley, £1. 18.

6. The Prisoner of Chillon. Illuminated by Autsley, £1. 18.

7. The History of Joseph and his Brethren. Illuminated and Illustrated by O. Jones and H. Warren, £2. 28.

8. One Thousand and One Initial Letters. Designed and Illuminated by O. Jones, £4. 48.

9. Bunyan's Pilgrim's Progress, 30 Water-Colour Drawings. By J. Nash, £3. 38.

10. Indian Fables, Translated from the Sanserit and Illustrated in Colours. By Florence Jacomb, £2. 28.

11. The Art of Decorative Design. By C. Dresser, £90 Illustrations, many Chromo-lithographs.

12. G. Stabbs, I7 Elates £1. 18.

13. Passages from English Poets. Illus'rated by the Junior Etching Club, 47 plates, proofs £5. 68. the copies £4. 38.

15. Books nearly out of Print, never to be reproduced,

Etching Club, 47 plates, proois 25. 0s. Ine copies 25. 3s.

Books nearly out of Print, never to be reproduced,
the Stones being destroyed.

1. THE GRAMMAR OF ORNAMENT. By OWEN JONES.
Published at 219. 19s., present price 212. 12s.
2. ROBERTS'S SKETCHES IN THE HOLY LAND, &c.
6 do. 3. in parts, published at 27. 7s., price 23. 15s.
6 do. 3. half mor, ditto 10 10 , 5 0
6 do. 2, half mor, ditto 10 10 , 5 0
6 do. 3, moreco, ditto 11 11 , 6 0
3. THE ART OF ILLUMINATING. By M. D. WYATT and
W. R. TYMMS. Published at 28. 10s., price 22. 2s.
A List of other Works nearly out of print may be had.

COMMISSIONS EXECUTED IN EVERY BRANCH OF THE FINE ARTS.

DAY & SON, LITHOGRAPHERS to the QUEEN, CHROMO-LITHOGRAPHERS, Steel and Copper-plate Engravers and Printers, Draughtsmen and Engravers on Wood, Artistic, Scientific, or Commercial.—Architectural Draughtsmen and Colourists; Letter-press Printers and Bookbinders: in fact, Producers of all Parts and the entirety of Works of every class.

BANK NOTE AND CHEQUE ENGRAVERS AND PRINTERS, PHOTOGRAPHERS, ETC.
PATENTEES AND SOLE WORKERS OF A NEW SYSTEM OF AUTOMATIC LITHOGRAPHY, which offers immense advantages to all Consumers of plain, ornamental, or colour Printing. Estimates on application. Picture-Frame Makers, &c. PRESSES, STONES, AND EVERY MATERIAL FOR THE PRACTICE OF LITHOGRAPHY.

4 to 9, GATE STREET, LINCOLN'S-INN FIELDS, LONDON, W.C. DAY & SON show Specimens of their Productions, and Copies of their Works, at their Stall, North Gallery, near Eastern Dome; and exhibit Colour-printing in action in the Processes Court.











